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COVER TO COME

An oral history of the women of Parliament-Funkadelic, from forming the band to landing the mothership

Mothership Connected

The Women of Parliament-Funkadelic

BY SETH NEBLETT

SETH NEBLETT

HIGHLAND PARK, MICHIGAN
Neblett is a photographer, director, and writer. He is the son of Mallia "Queen of Funk" Franklin of Parliament-Funkadelic and Nathaniel "Nate" Neblett of New Birth. Neblett has directed videos for iconic musicians, including for Chaka Khan's "I Love Myself."

AMERICAN MUSIC SERIES,
Jessica Hopper, Charles Hughes
& Hanif Abdurraqib, Editors

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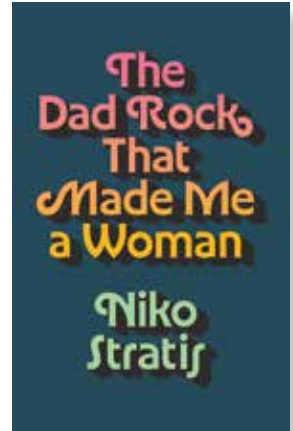
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PARLIAMENT-FUNKADELIC IS PERHAPS THE GREATEST FUNK band ever assembled. Yet at the time of the group's induction into the Rock & Roll Hall of Fame, none of the women who helped create the sound and performed in P-Funk were invited to the ceremony and their contributions have been largely overlooked.

Mothership Connected tells the story of Mallia Franklin, Lynn Mabry, Dawn Silva, Debbie Wright, and Shirley Hayden, all of whom were instrumental in making Parliament-Funkadelic, as well as the spin-off groups Parlet and the Brides of Funkenstein, into the legends they are today. Assembled by Seth Neblett, son of the "Queen of Funk" Mallia Franklin, and filled with the voices of funk icons George Clinton, Sly Stone, Bootsy Collins, and the women themselves, this oral history makes clear why these "architects" at the "core" of P-Funk were both essential—and erased. From Franklin introducing Bootsy Collins to Clinton, to the Brides' top-10 hit "Disco to Go," to the drugs that helped destroy the group, this book reveals the hidden lives and uncomfortable truths of life in P-Funk. More than sex, drugs, and rock and roll, *Mothership Connected* is about Black women navigating a tumultuous era and industry to become musical pioneers. Now, after decades in the shadows, these genre-defining women are finally telling their story.

*A memoir-in-essays on transness, dad rock,
and the music that saves us*



The Dad Rock That Made Me a Woman

NIKO STRATIS

WHEN WILCO'S 2007 ALBUM *SKY BLUE SKY* WAS INFAMOUSLY criticized as "dad rock," Niko Stratis was a twenty-five-year-old closeted trans woman working in her dad's glass shop in the Yukon Territory. As she sought escape from her hypermasculine environment, Stratis found an unlikely lifeline amid dad rock's emotionally open and honest music. Listening to dad rock, Stratis could access worlds beyond her own and imagine a path forward.

In taut, searing essays rendered in propulsive and unguarded prose, Stratis delves into the emotional core of bands like Wilco and the National, telling her story through the dad rock that accompanied her along the way. She found footing in Michael Stipe's allusions to queer longing, Radiohead's embrace of unknowability, and Bruce Springsteen's very trans desire to "change my clothes my hair my face"—and she found in artists like Neko Case and Sharon Van Etten that the label transcends gender. A love letter to the music that saves us and a tribute to dads like Stratis's own who embody the tenderness at the genre's heart, *The Dad Rock That Made Me a Woman* rejoices in music unafraid to bare its soul.

NIKO STRATIS
TORONTO, ONTARIO

Stratis is an award-winning writer from Toronto by way of the Yukon, where she spent years working as a journeyman glazier before coming out as trans in her thirties and being forced to abandon her previous line of work. Her writing has appeared in Catapult, Spin, Paste and more. She's a Cancer, and a former smoker.

AMERICAN MUSIC SERIES,
Hanif Abdurraqib, Jessica
Hopper & Charles Hughes,
Editors

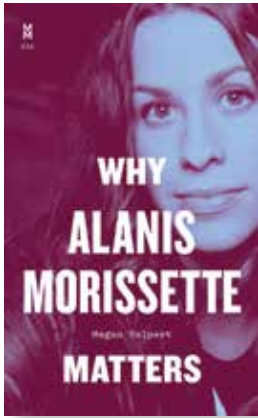
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The first critical biography of iconic musician Alanis Morissette, creator of Jagged Little Pill

Why Alanis Morissette Matters

MEGAN VOLPERT

MEGAN VOLPERT
DECATUR, GEORGIA

Volpert is the author or editor of over a dozen books on popular culture, including two Lambda Literary Award finalists and an American Library Association honoree. She is the author of Straight Into Darkness: Tom Petty as Rock Mystic and she won Georgia Author of the Year for Boss Broad. She teaches at Kennesaw State and Reinhardt Universities.

MUSIC MATTERS, *Evelyn McDonnell, Editor*

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THE 1990S HARDLY SAW A BIGGER HIT THAN *JAGGED LITTLE Pill*. Alanis Morissette's defining album won Grammys, dominated the Billboard charts, and sold more than 30 million copies worldwide. It left a deep mark on the psyches of countless listeners. Three decades later, Megan Volpert checks in with Morissette, probing her rich and varied post-*JLP* career and bearing feminist witness to the existential anger that ties her recent work to enduring classics like "You Oughta Know," "One Hand in My Pocket," and "Ironic."

Why Alanis Morissette Matters builds a bridge from *Jagged Little Pill* to the fascinating life and subtle intellect of its creator, exploring how the artist's philosophical interests and personal journey are reflected in each track. Morissette's struggles with censorship, mental health challenges, and Catholicism; her queer allyship, spiritual skepticism, zealous fandom, and philanthropic passions—all are carefully observed by a critic whose own life was touched by *Jagged Little Pill*. In the album's wake, Morissette has evolved as an artist and global citizen. With sensitivity and a profound love for the music, Volpert guides readers through the case for Morissette's enduring cultural relevance and creative impact.

The rich history of the acoustic guitar and its impact on the music world

COVER TO COME

The Devil Is in It

A History of the American Acoustic Guitar

BY JOHN STUBBINGS

IN 2020, GUITAR EXPERT JOHN STUBBINGS RELEASED A limited-edition book on the American acoustic guitar that sold out in days. Now, *The Devil Is in It* returns with additional research and subject matter for a new generation of readers. Stubbings traveled the country and met with guitar makers, players, collectors, and historians to unravel the long and rich history of the acoustic guitar, its evolution, and the music it has made over the last hundred years.

Starting with the eighteenth-century European classical guitar, luthiers altered the instrument, changing the way musicians played them, and in turn the music they made. This slow but steady transformation created the iconic American flat-top that became influential across genres and rooted itself in cultural significance. The guitar developed from an obscure instrument into a superstar of the musical world, rivaling then overshadowing its competition. Tied to artists from Gillian Welch and Tracy Chapman to Taylor Swift and Ed Sheeran, the acoustic guitar maintains its eminence in American music and culture. *The Devil Is in It* is the story of an alluring instrument that shaped the music of the twentieth century.

JOHN STUBBINGS

LONDON, UNITED KINGDOM

After a career in advertising, Stubbings dedicated his time to writing and playing the acoustic guitar. A self-described “accidental guitar collector,” he began researching the commissioning and building of hand-made acoustic guitars in 2017. Alongside his musical pursuits he is an avid book collector with a passion for history.

BRAD AND MICHELE MOORE
ROOTS MUSIC ENDOWMENT

RELEASE DATE | **DECEMBER**
6 1/8 x 9 1/4 inches, 368 pages, 8
b&w photos

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COVER TO COME

A deep dive into the early days of punk rock in Texas, this oral history immerses readers in a sprawling, influential music scene

Someday All the Adults Will Die!

The Birth of Texas Punk

BY PAT BLASHILL

PAT BLASHILL
VIENNA, AUSTRIA

Blashill was born and raised in Austin. As a teenager, he began going to punk shows while studying photojournalism at the University of Texas. In 1987, he moved to New York City, where he worked for Rolling Stone, The New York Times, Wired, GQ, and other publications. Texas Is The Reason is the first collection of his photographs and writing.

AMERICAN MUSIC SERIES,
Jessica Hopper, Charles Hughes
& Hanif Abdurraqib, Editors

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TEXAS HAS ALWAYS TEEMED WITH MUSIC AND COUNTERCULTURE. When punk came to the state in 1978, it flourished in San Antonio, Dallas, Houston, and, especially, Austin. Punk and post-punk musicians, including nationally acclaimed bands the Butthole Surfers, the Big Boys, the Dicks, and Daniel Johnston, influenced local culture before slashing into the American musical psyche. (See Kurt Cobain sporting Johnston's "Hi, How are you?" T-shirt.) *Someday All the Adults Will Die!* is an oral history of punk in Texas, from its rise in the late 1970s, through its strong anti-racist, feminist, and queer peak, to its dissolution in the late 1980s.

Now a seasoned music journalist, Blashill experienced the zenith of Texas punk as a teenager, and he captures its intensity in words and pictures. *Someday All the Adults Will Die!* is rife with electrifying images and firsthand tales of what made this scene such a storm of pleasures and terrors, uncompromising artists, and wild performances. It is a dynamic portrait of an untamed, all-out musical era.

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A Memoir

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“Dazzling debut. . . . Told with moving candor, Price’s tale of overcoming squalor and pain provides powerful emotional context to her hard-won country music stardom. Fans will adore this story of survival.”

—PUBLISHER’S WEEKLY

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—GUARDIAN

“Margo’s book hits you right in the gut—and the heart—just like her songs.”

—WILLIE NELSON

Margo Price is a Nashville-based singer-songwriter. She has released five LPs, earned a Grammy nomination for Best New Artist, and performed on Saturday Night Live, and she is the first female musician to sit on the board of Farm Aid.

AMERICAN MUSIC SERIES,
Hanif Abdurraqib, Jessica
Hopper & Charles L. Hughes,
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BRAD AND MICHELE MOORE
ROOTS MUSIC ENDOWMENT
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*The first fully illustrated reference guide to
gasteroid fungi in North America*

COVER TO COME

Puffballs, Earthstars, Stinkhorns, and Other Gasteroid Fungi of Eastern North America

BY ALAN E. BESSETTE, ARLEEN R. BESSETTE, WILLIAM C.
ROODY, AND DIANNA G. SMITH

ALAN E. BESSETTE
BURLINGTON, NC

Bessette has authored or coauthored more than thirty books, including Polypores and Similar Fungi of Eastern and Central North America.

ARLEEN R. BESSETTE
BURLINGTON, NC

Bessette has authored more than twenty books, including Mushrooms of the Gulf Coast States.

WILLIAM C. ROODY
BURLINGTON, WEST VIRGINIA

Roody has authored or coauthored seven books, including Tricholomas of North America.

DIANNA G. SMITH
LEEDS, MASSACHUSETTS

Smith is a coauthor of Polypores and Similar Fungi of Eastern and Central North America.

THE CORRIE HERRING HOOKS
ENDOWMENT

GASTEROID FUNGI, UNLIKE THE MAJORITY OF MUSHROOMS that produce spores externally, are unusual fungi that produce spores within their fruitbodies. This book is the first color-illustrated reference guide for this unique group of fungi in North America.

Providing information for the identification of more than one hundred species, the book includes keys based on macroscopic features, detailed species descriptions with both common and scientific names, accurate and beautiful color images, and key identification features. It also contains useful information about the biology of gasteroid fungi, current taxonomy, and mechanisms of spore dispersal. A much-needed volume from mycologists Alan and Arleen Bessette, William Roody, and Dianna Smith, it is essential for all fungi enthusiasts, from mushroom hunting hobbyists to professional mycologists.

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A new collection of essays grappling with identity and memory, from a master of the form

COVER TO COME

An Anchor in the Sea of Time

Essays

BY STEPHEN HARRIGAN

THE AUTHOR OF THE *NEW YORK TIMES* BESTSELLING NOVEL *The Gates of the Alamo*, the sweeping Texas history *Big Wonderful Thing*, and decades of incisive journalism, Stephen Harrigan is an adept writer skilled in crafting memorable characters. From this singular voice now comes a collection of essays tackling the most personal, and yet most expansive, themes of all: identity, memory, and time itself.

An Anchor in the Sea of Time unfolds individual stories but also a larger narrative about the development and distortions of history. In one essay, a painting on his grandparents' wall is seared in Harrigan's young mind. In another, a group trip to Vietnam stirs up a sobering confrontation with class privilege among Americans who fought there and others, like Harrigan, who did their best not to. The award-winning essay "Off Course" reflects on the father Harrigan never met. And Harrigan's reporting about the Karankawas, an Indigenous group from the Texas coast once thought to be extinct, takes readers deep into the recesses of collective forgetting and offers glimpses of the possibility of recovery. A vivid encounter with lost selves, vanished worlds, and futures yet unrealized, *An Anchor in the Sea of Time* is perhaps the most personal book yet from this beloved writer.

STEPHEN HARRIGAN
AUSTIN, TEXAS

Harrigan is the author of fourteen books, including the New York Times bestselling novel The Gates of the Alamo and the award-winning Big Wonderful Thing. Harrigan's work as a journalist and essayist has appeared in many publications, especially Texas Monthly. Harrigan has received several lifetime achievement awards, including the Texas Medal of Arts.

JOANNA HITCHCOCK
ENDOWMENT IN THE ARTS
AND HUMANITIES

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e-book

How the classic aesthetic of 1960s pulp comics influenced art, culture, and politics

COVER TO COME

The Look of the 1960s

Barbarella and Pulp Pop Comics

BY JAN BAETENS AND HUGO FREY

JAN BAETENS
LEUVEN, BELGIUM

Baetens is a professor emeritus of cultural studies at KU Leuven and the author of The Film Photonovel: A Cultural History of Forgotten Adaptations.

HUGO FREY
WEST SUSSEX, UNITED
KINGDOM

Frey is a professor of cultural and visual history at the University of Chichester and the coauthor of The Graphic Novel: An Introduction.

WORLD COMICS AND GRAPHIC
NONFICTION SERIES, *Frederick
Luis Aldama, Christopher
González & Deborah Elizabeth
Whaley, Editors*

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AS A FORM OF VISUAL ART, COMIC BOOKS RELY ON A DISTINCT and eye-catching aesthetic. This is especially true of the iconic comics, graphic novels, and illustrations of the 1960s and 1970s. *The Look of the 1960s* explores the sources of inspiration that influenced the world of comics, beginning with the well-known French comics series *Barbarella*.

Noted comics scholars Jan Baetens and Hugo Frey analyze the impacts of the often-provocative images featured in the comics of the 1960s, which pushed back against French censorship in a politically tense time, and detail how women resisted their objectification in the comic book industry. *Barbarella* left its mark on the world and gained international attention, inspiring a movie adaptation and changing the look and content of other popular comics. The “Pulp Pop” movement remains relevant today, continuing to influence the art and political world. With new information about artists and an astute analysis of sociopolitical influence, *The Look of the 1960s* offers deep insights for comics fans all over the world.

*The first in-depth analysis of the films
of Alexander Payne through the lenses of
authorship, tourism, and leisure*

COVER TO COME

The Stranger from Omaha

Travel Narratives in the Cinema of Alexander Payne

BY JASON SPERB

WITH THE FILMS *ELECTION*, *ABOUT SCHMIDT*, *SIDEWAYS*, *Nebraska*, and *The Holdovers*, Alexander Payne has carved out an unusual role in American cinema as a bankable auteur. There is something about Payne's neurotics and searchers, his working stiffs and disillusioned idealists—something funny, moving, and filled with insight.

Jason Sperb dissects Payne's oeuvre, focusing on the director's penchant for travel narratives. Payne's films usually center on male protagonists discontent with the emotional and material realities of the day-to-day and seeking satisfaction in some literal or metaphorical elsewhere. But their attempts to escape wind up perpetuating, rather than alleviating, the imbalance between labor and leisure that structures modern life. In this sense, Sperb argues, Payne's characters are akin to tourists, searching for fleeting glimpses of the fulfillment they dream about. Examining themes of masculinity, nostalgia, whiteness, and class, *The Stranger from Omaha* is the first auteur study devoted to Payne's delicately balanced cinematic world. An outsider even in his own heartland, Payne proves to be an artist working at a clarifying remove—a witness to the American condition, observing from just enough distance.

JASON SPERB
STILLWATER, OKLAHOMA
Sperb is a visiting assistant professor of English at Oklahoma State University. He is the author of The Hard Sell of Paradise: Hawai'i, Hollywood, Tourism, Blossoms & Blood: Postmodern Media Culture and the Films of Paul Thomas Anderson, and Disney's Most Notorious Film: Race, Convergence, and the Hidden Histories of Song of the South.

THE WILLIAM AND BETTYE
NOWLIN ENDOWMENT IN ART,
HISTORY & CULTURE OF THE
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COVER TO COME

An examination of male screen sex appeal and the ways that race, ethnicity, and national origin combine with performance tools and film and television style to aid or inhibit actors' circulation on an increasingly global stage

Cosmosexuals

Screen Acting, Stardom, and Male Sex Appeal

BY MARK GALLAGHER

MARK GALLAGHER
SEATTLE, WASHINGTON

Gallagher is the author of Tony Leung Chiu-Wai, Another Steven Soderbergh Experience: Authorship and Contemporary Hollywood, and Action Figures: Men, Action Films, and Contemporary Adventure Narratives, *and coeditor of* East Asian Film Noir. *He also coedits the Global East Asian Screen Cultures book series.*

JACK AND DORIS SMOTHERS
ENDOWMENT IN TEXAS
HISTORY, LIFE AND CULTURE

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6 x 9 inches, 304 pages, 30 b&w
photos

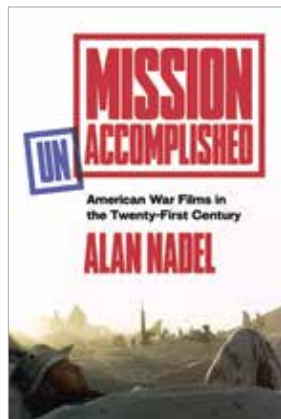
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SEX APPEAL IS COMPLICATED, ESPECIALLY FOR SCREEN actors. Looking good is not enough. Charisma and charm have to register when the camera rolls. And sexiness has to travel. Today's heartthrobs are expected to raise temperatures all around the world.

Cosmosexuals theorizes male sex appeal as a form of capital in an age of international stardom. Screen scholar Mark Gallagher assembles a diverse cast—Idris Elba, Pedro Pascal, Simu Liu, Ryan Gosling, and more—analyzing how each actor uses his appearance, voice, and movement to perform in ways that viewers across cultural divides register as sexually appealing. *Cosmosexuals* also explores the intersection of global sex appeal and exoticism in historical and contemporary contexts—from the malleable racial identities of Omar Sharif and Conrad Veidt to Mads Mikkelsen's “accented whiteness”—and assesses the barriers that confine nonwhite actors, in spite of their talent or celebrity. Far more than handsome faces and chiseled abs, male sex symbols emerge as laborers subject to disciplinary regimes steeped in patriarchy, racism, and structural inequity. As such, they have much to tell us about the economies of taste at work in the construction of screen masculinity and the terms of human desire.

An analysis of how post-9/11 war movies changed from following soldiers on specific missions to chronicling war as a day-to-day occupation



Mission Unaccomplished

American War Films in the Twenty-First Century

BY ALAN NADEL

IN 2003, THE UNITED STATES BEGAN A WAR IN IRAQ WITHOUT a mission. Instead of fighting to restore peace—the traditional objective of warfare—servicemembers faced the grim reality that there was no goal. Lacking even certainty as to who was the enemy, soldiers discovered that their task was simply to survive.

Mission Unaccomplished explores how Hollywood grasped the experience of Iraq from the perspective of US soldiers, reinventing the war film in the process. Historically, films such as *Saving Private Ryan* valorized the goals of war by chronicling missions that unambiguously contribute to the defeat of the enemy and the restoration of peace. But in *The Hurt Locker*, *American Sniper*, *Green Zone*, and other recent dramas, soldiers just try to outlast the chaos. Dramatizing the aimlessness of the war, events occur in random order, and soldiers have no sense of how their actions contribute to victory or peace. Looking to recent WWII movies such as *Dunkirk* and *Hacksaw Ridge*, which use this same cinematic vocabulary to position soldiering as merely a deadly job to be endured, Alan Nadel argues that the disillusionment of Iraq has influenced cinema broadly, inspiring a newly critical war film genre.

ALAN NADEL

LEXINGTON, KENTUCKY

Nadel is a professor of American literature and culture at the University of Kentucky and the author of seven books, including Containment Culture: American Narratives, Postmodernism, and the Atomic Age and Demographic Angst: Cultural Narratives and American Films of the 1950s.

THE WILLIAM AND BETTYE NOWLIN ENDOWMENT IN ART, HISTORY & CULTURE OF THE WESTERN HEMISPHERE

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COVER TO COME

The story of the Star Film Ranch and its pioneering crew, who created the first “authentic” Westerns filmed in Texas

The First Movie Studio in Texas

Gaston Méliès’s Star Film Ranch

BY KATHRYN FULLER-SEELEY AND FRANK THOMPSON

KATHRYN FULLER-SEELEY
AUSTIN, TEXAS

Fuller-Seeley is the William P. Hobby Centennial Professor of Communication in the Radio-Television-Film Department at the University of Texas at Austin. She is the author of Jack Benny and the Golden Age of American Radio Comedy and many other works.

FRANK THOMPSON
ASHEVILLE, NORTH CAROLINA
Thompson is a film historian, writer, and author of nearly fifty books, including The Compleat Beau Geste.

RELEASE DATE | FEBRUARY
7 x 10 inches, 224 pages, 49 b&w photos

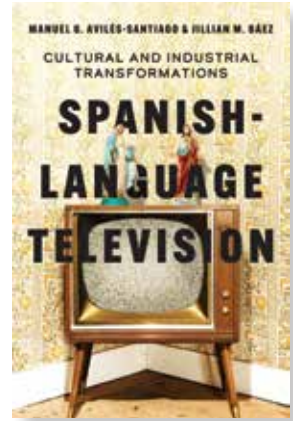
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IN 1910, THE MÉLIÈS STAR FILM COMPANY OF MANHATTAN set up a moving-picture studio outside San Antonio, the first in Texas. Determined to make the most authentic Westerns possible, the company filmed there for a little over a year. In that brief time, it created more than seventy single-reel films, leaving a lasting mark on moviemaking.

Film historians Kathryn Fuller-Seeley and Frank Thompson return to a moment when on-location filmmaking was emerging as an artform. We meet producer Gaston Méliès, older brother of early-cinema legend Georges Méliès, and his cast and crew of young innovators, old hands, and genuine cowboys—like seventeen-year-old Edith Storey, the tomboy star who helped to ignite modern celebrity culture, and Francis Ford, who learned the art of film directing on the job and mentored his younger brother, Hollywood legend John Ford. *The First Movie Studio in Texas* traces the company’s trials and accomplishments, its influence on the depiction of race and gender in Western filmmaking, its surviving works, and its crowning achievement: *The Immortal Alamo* (1911), the earliest cinematic depiction of that famous battle. Finally recovered from the shadows, the forgotten Méliès brother proves to be one of the key founders of the Western myth on screen.

How Spanish-language television networks continue to thrive in a rapidly changing media landscape



Spanish-Language Television

Cultural and Industrial Transformations

MANUEL G. AVILÉS-SANTIAGO AND JILLIAN M. BÁEZ

THE US TELEVISION INDUSTRY HAS SUFFERED BLOW AFTER blow amid media convergence and the rise of streaming. Those legacy broadcasters that survive are much diminished and highly dependent on live programming—the last redoubt of old media. There is an exception, though: Spanish-language television is thriving.

Spanish-Language Television surveys the Latinx media landscape to better appreciate why Univision and Telemundo have flourished while others faltered. Manuel G. Avilés-Santiago and Jillian M. Báez show that the major Spanish-language networks are unusually flexible and open to innovation in hopes of reaching new demographics. Univision and Telemundo were early to streaming. To appeal to “billeennial” audiences—bilingual millennials—who threatened to stray from TV, they rebuilt the telenovela, which now features social commentary, diverse characters, and genre crossovers. Today’s reality programs defy old norms of linguistic correctness, and the airwaves are becoming less hospitable to racism and sexism, resulting in rising ratings and ad revenues. The first book-length treatment of reception patterns in Latinx TV, *Spanish-Language Television* deepens our understanding of new media in a moment of transformation and possibility.

MANUEL G. AVILÉS-SANTIAGO
PHOENIX, ARIZONA

Avilés-Santiago is a professor of Communication and Culture at Arizona State University. He is the author of Puerto Rican Soldiers and Second-Class Citizenship.

JILLIAN M. BÁEZ
NEW YORK, NEW YORK

Báez is an associate professor in the Africana, Puerto Rican, and Latino Studies Department at Hunter College, City University of New York. She is the author of In Search of Belonging.

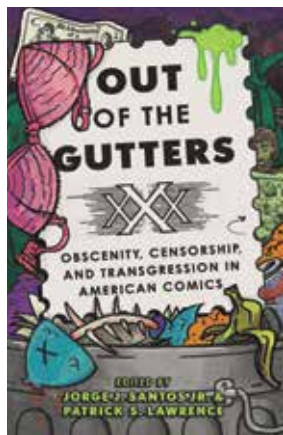
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How comics and graphic novels use obscenity and other taboos to shed light on important issues



Out of the Gutters

Obscenity, Censorship, and Transgression in American Comics

EDITED BY JORGE J. SANTOS JR. AND PATRICK S. LAWRENCE

JORGE J. SANTOS JR.
LUDLOW, MASSACHUSETTS

Santos is an associate professor of Multiethnic Literatures of the United States at the College of the Holy Cross and the author of Graphic Memories of the Civil Rights Movement: Reframing History through Comics.

PATRICK S. LAWRENCE
LANCASTER, SOUTH CAROLINA

Lawrence is an associate professor of English at the University of South Carolina Lancaster and the author of Obscene Gestures: Counter-Narratives of Sex and Race in the Twentieth Century.

WORLD COMICS AND GRAPHIC
NOFICTION SERIES, *Frederick
Luis Aldama, Christopher
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Whaley, Editors*

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6 x 9 inches, 304 pages, 30 b&w
illustrations

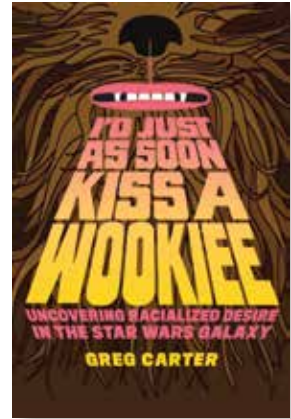
COMICS HAVE LONG BEEN A SUBJECT OF MORAL PANICS, NO doubt thanks to their in-your-face illustrations and their association with young readers. Indeed, the politicians and parents behind today's book-banning campaigns reserve special ire for graphic novels. What makes today's controversies different is the content of the alleged obscenity. Instead of targeting sex as such, censors now focus on affirmations of nonheteronormative identity, as in Maia Kobabe's *Gender Queer*. And while violence is a constant in comics, stories that acknowledge nationalist oppression and violence, such as Art Spiegelman's *Maus*, are also being blacklisted.

Out of the Gutters examines US comics, graphic novels, and cartooning that have been challenged as obscene or transgressive. Covering well-known underground figures like Robert Crumb and Charles Burns, newcomers such as C. Spike Trotman and Emil Ferris, and mainstream creators including Chris Claremont and Archie Goodwin, the collection explores the market economics of transgression, historical representations of graphic violence, the ever-changing meaning of pornography, sex-positive comics by BIPOC authors, and queerness in pop-culture mega-properties like *X-Men* and *The Walking Dead*.

ISBN 978-1-4773-3180-4
\$55.00* | £45.00 | C\$68.95
hardcover

ISBN 978-1-4773-3182-8
\$55.00
e-book

How the Star Wars trilogies and their fandoms have engaged with and mirrored American beliefs about race and gender



I'd Just as Soon Kiss a Wookiee

Uncovering Racialized Desire in the Star Wars Galaxy

GREG CARTER

THE *STAR WARS* SAGA TAKES PLACE IN A GALAXY FAR, FAR away, but its social structures—in particular its racial realities—are thoroughly American. So argues Greg Carter in this thought-provoking analysis, which blends historical and theoretical treatments of science fiction cinema and *Star Wars* fandom to explore the subtle mirroring between fantasy and the communities that create and consume it.

I'd Just as Soon Kiss a Wookiee draws on insights from prominent scholars to examine fictional relationships between groups perceived to be biologically different. Three areas of commonality between the United States and *Star Wars* arise: stiff regulation of racial mixture; racialized servitude, with nonhumans placed in positions of bondage; and the presumption of white male supremacy. None of these are functions of the *Star Wars* story; rather, they index the expectations of US society. But expectations have also shifted since *Star Wars* launched in 1977, and the franchise with it. Carter gauges minority and mainstream fan reactions, finding that, while science fiction enthusiasts have a reputation for progressiveness, the truth turns out to be as complicated as US racism itself.

GREG CARTER
MILWAUKEE, WISCONSIN

Carter is an associate professor of history at the University of Wisconsin-Milwaukee. He is the author of The United States of the United Races: A Utopian History of Racial Mixing.

THE WILLIAM AND BETTYE
NOWLIN ENDOWMENT IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

RELEASE DATE | JUNE
6 x 9 inches, 256 pages, 21 b&w
photos

ISBN 978-1-4773-3159-0
\$34.95* | £27.99 | C\$43.95
paperback

ISBN 978-1-4773-3158-3
\$105.00* | £87.00 | C\$131.00
hardcover

ISBN 978-1-4773-3161-3
\$34.95
e-book



An archival study of Ida Lupino's work in film and television directing, writing, producing, and acting from the 1940s to the 1970s

Ida Lupino, Forgotten Auteur

From Film Noir to the Director's Chair

ALEXANDRA SEROS

ALEXANDRA SEROS
PACIFIC PALISADES,
CALIFORNIA

Seros is a working screenwriter and PhD. She is currently working with UCLA to preserve film and early television movies directed and written by Ida Lupino.

the william and bettye nowlin
endowment in art, history,
and culture of the western
hemisphere

RELEASE DATE | **DECEMBER**
6 x 9 inches, 240 pages, 35 b&w
photos

ISBN 978-1-4773-3065-4
\$45.00* | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-3067-8
\$45.00
e-book

THOUGH HER ACTING CAREER IS WELL KNOWN, IDA LUPINO was, until very recently, either unknown or overlooked as an influential director. One of the few female directors in Classical Hollywood, Lupino was the only woman with membership in the Directors Guild of America between 1948 and 1971. Her films were about women without power in society and engaged with highly controversial topics despite Hollywood's strict production code. Working in a male-dominated field, Lupino was forced to manage her public persona carefully, resisting attempts by the press to paint her solely as a dutiful wife and mother—a continual feminization—just so that she could continue directing.

Filmmaker Alexandra Seros retells the story of Ida Lupino's career, from actor to director, first in film, then in television, using archival materials from collections housed around the world. The result provides rich insights into three of Lupino's independently directed films and a number of episodes from her vast television oeuvre. Seros contextualizes this analysis with discussions of gendered labor in the film industry, the rise of consumerism in the United States after World War II, and the expectations put on women in their family lives during the post-war era. Seros's portrait of Lupino ultimately paints her life and career as an exemplar of collaborative auteurship.

*An exploration of the political thriller genre
and its context in Latin American politics and
entertainment*

COVER TO COME

Precarious Secrets

A History of the Latin American Political Thriller

BY FABRICIO TOCCO

FOR THE PAST FIVE DECADES, A DISTINCTIVE TYPE OF POLITICAL thriller has been steadily developing in Latin America. *Precarious Secrets* is a panoramic overview of the genre in the hands of renowned writers and filmmakers from Argentina, Mexico, Chile, and Brazil, as well as lesser-known Uruguayan and Paraguayan artists for whom the style has been a vehicle for pungent narratives shot through with menace and conspiracy.

Fabricio Tocco explores the genre's unique role in Latin American entertainment and activism. *Precarious Secrets* traces the evolutions of the Latin American political thriller from its emergence in the 1970s, through the silence imposed by dictatorships and the genre's resurgence after the Cold War. The political thriller has dramatized the region's turbulent past, through assassinations, coups, mass killings, revolutions and the search for desaparecidos by human rights organizations. In the process, Tocco isolates the Latin American political thriller's particular grammar of secrecy. In the Hollywood thriller, revealing secrets involves high stakes and transformative consequences. In Latin American political thrillers, by contrast, secrets produce only more precarity—moral ambiguity as unsettling as it is unshakeable.

FABRICIO TOCCO
LYNEHAM, AUSTRALIA

Tocco is an assistant professor at the School of Literature, Languages & Linguistics at the Australian National University and author of Latin American Detectives against Power: Individualism, the State, and Failure in Crime Fiction.

BORDER HISPANISMS, *Alberto Moreiras, Gareth Williams & Gabriela Méndez Cota, Editors*

RELEASE DATE | **DECEMBER**
6 x 9 inches, 280 pages

ISBN 978-1-4773-3292-4
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hardcover

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\$45.00
e-book



A comprehensive analysis of the major trends and developments in contemporary Israeli media

New Directions in Israeli Media

Film, Television, and Digital Content

EDITED BY YARON PELEG, ERAN KAPLAN, AND IDO ROSEN

YARON PELEG
CAMBRIDGE, UK

Peleg is Kennedy-Leigh Professor in Modern Hebrew Studies at the University of Cambridge. He is the author or editor of several books, including Israeli Cinema: Identities in Motion.

ERAN KAPLAN
SAN FRANCISCO, CALIFORNIA
Kaplan is the Richard and Rhoda Goldman Professor in Israel Studies at San Francisco State University. He is the author of several books, including Projecting the Nation: History and Ideology on the Israeli Screen.

IDO ROSEN
TEL AVIV, ISRAEL
Rosen completed his PhD studies at the University of Cambridge. He was a member of the Israeli Film Critics Association and has worked as a journalist in a variety of leading media in his home country.

JEWISH HISTORY, LIFE, AND
CULTURE ENDOWMENT

RELEASE DATE | MAY
6 x 9 inches, 364 pages, 10 b&w
photos

IN THE TWENTY-FIRST CENTURY, ISRAELI FILMMAKING HAS transformed from a localized industry into a globally recognized and diverse national cinema, its filmmakers gaining prominence internationally and introducing new themes, aesthetics, and voices to the scene. At the same time, Israeli television shows have emerged as a dominant force, propelled by the rise of streaming. Through the rise of online content creation and consumption, especially in the 2010s, new voices have revolutionized the creative landscape.

With Israel's position at the cutting edge of technology and virtual platforms, Israeli media has seen a boom, winning prizes at international film festivals and adapting shows like *Euphoria*, *Homeland*, and *Fauda* for wider audiences. In *New Directions in Israeli Media*, fourteen contributors detail the shifting dynamics of Israeli cinema, television, and online content in the digital age, exploring how globalization, technological advances, and changing audience preferences are reshaping creative industries. Editors Yaron Peleg, Eran Kaplan, and Ido Rosen have assembled a volume that prompts critical reflection on the intersection of art, technology, and culture in a rapidly changing media landscape.

ISBN 978-1-4773-3103-3
\$55.00* | £45.00 | C\$68.95
hardcover

ISBN 978-1-4773-3105-7
\$55.00
e-book

The incredible career of the forgotten but foundational pro wrestler who shaped American sports culture

COVER TO COME

The Last Gladiator

William Muldoon and the Making of American Sports

BY SCOTT BEEKMAN

WILLIAM MULDOON WAS A RENOWNED ATHLETE WHOSE prowess and savvy across his six-decade career led him to wealth, cultural importance, and political power. Muldoon, the child of poor Irish immigrants, began wrestling in the 1870s and quickly became one of the most famous athletes of the post-Civil War era. He started acting and modeling as his popularity grew, making him one of the first sports stars to achieve crossover success. After a triumphant stint rehabilitating fallen boxing heavyweight champion John L. Sullivan in 1889, he retired from the ring and began a new career as a fitness impresario, founding an elite gymnasium and remaking himself as a health authority in the press. He became a trainer to the rich, famous, and politically powerful, which led to his appointment as chair of the New York State Athletic Commission in the 1920s. From this position, Muldoon exerted his influence over the rules of boxing and wrestling and weaponized his power to maintain segregation in sport.

The Last Gladiator is a deep, insightful dive into Muldoon's life and impact, demonstrating the significance of this often-controversial figure in the development of American sports, professional wrestling, and physical and popular culture.

SCOTT BEEKMAN
ATHENS, OHIO

Beekman is a professor of history at the University of Rio Grande. He is the author of Ringside: A History of Professional Wrestling in America as well as three other books on American popular culture.

TERRY AND JAN TODD SERIES
ON PHYSICAL CULTURE AND
SPORTS, *Sarah K. Fields,*
Thomas Hunt, Daniel A. Nathan
& *Patricia Vertinsky, Editors*

RELEASE DATE | **SEPTEMBER**
6 x 9 inches, 248 pages

ISBN 978-1-4773-3224-5
\$45.00* | £35.00 | C\$55.95
hardcover

ISBN 978-1-4773-3226-9
\$45.00
e-book



A novel exploration of playing fields as aesthetic and architectural spaces that frame athletes' creativity and spectators' evolving experiences of sport

The Architecture of the Playing Field

Shaping Space in Sport

RICHARD L. CLEARY

RICHARD L. CLEARY
SHEBOYGAN, WISCONSIN

Cleary is a professor emeritus in the School of Architecture at the University of Texas at Austin. His books include The Place Royale and Urban Design in the Ancien Régime and Merchant Prince and Master Builder: Edgar J. Kaufmann and Frank Lloyd Wright.

TERRY AND JAN TODD SERIES
ON PHYSICAL CULTURE AND
SPORTS, *Sarah K. Fields*,
Thomas Hunt, *Daniel A. Nathan*
& *Patricia Vertinsky*, Editors

RELEASE DATE | MAY
5 ½ x 8 ½ inches, 192 pages, 34
b&w photos

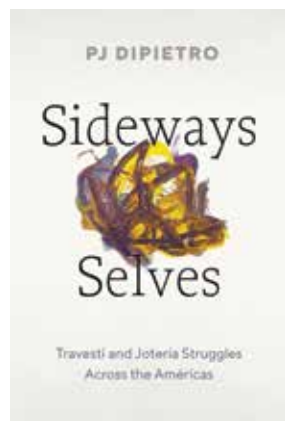
ISBN 978-1-4773-3129-3
\$34.95* | £27.99 | C\$43.95
hardcover

ISBN 978-1-4773-3131-6
\$34.95
e-book

THE PLAYING FIELD IS MORE THAN AN ARENA FOR SPORTING rivalry. It is a laboratory of invention, where athletes and coaches create new uses for the human body in response to the constraints and affordances of space. Indeed, Richard Cleary argues that, from translucent squash courts to the NBA three-point line to the city streets used by skateboarders, all sports have embedded spatial relationships that are also charged with social significance.

The Architecture of the Playing Field explores the aesthetic and physical experiences of the grounds on which we compete. Cleary digs into the perspectives of spectators, athletes, coaches, and umpires—perspectives that have changed along with the shifting configuration and mediation of the field, from early live sports coverage to today's TV broadcasts overlaid with high-tech graphics and observed from every angle. Cleary shows how rules governing the size, shape, and divisions of the field reflect sports' entwinement with societies at large, in particular the politics of race and gender. Mindful as well that some sports resist containment, he analyzes the disruptive use of space by snowboarders and parkour athletes. *The Architecture of the Playing Field* sensitizes us to the interplay of settings and bodies in motion fundamental to the power of sport.

How two communities reexamine and challenge gender and colonial practices



Sideways Selves

Travesti and Jotería Struggles Across the Américas

PJ DIPIETRO

A DEEPLY INFORMED, THEORETICALLY RICH WORK OF inquiry and critique, *Sideways Selves* learns from two communities of migrants as they contest their marginalization under the colonial regime of gender. Colonial because, as PJ DiPietro affirms, Indigenous and Afro-diasporic conceptions of embodiment have been displaced by the European-Christian order of gender. Following gender-nonconforming Aymara, Kolla, and mixed-race exiles in Buenos Aires and K'iche', Nahua, and Central American migrants in the San Francisco Bay Area, DiPietro takes stock of a collective, transnational effort to reimagine ideas of personhood and kinship that gender makes unthinkable.

The communities DiPietro studies create new kinds of identities, collective and genderless in nature. Their ways of thinking and doing, though radical, are motivated by old wisdom, story, healing, and religion—brujería, curanderismo, Voudoun, and other practices that colonialism, capitalism, and the nation-state have unsuccessfully tried to erase. In equal measures philosophical and ethnographic, *Sideways Selves* witnesses and listens as these displaced people—displaced from their homes and from the moral geography of the West—show us what a just, decolonial world could actually be.

PJ DIPIETRO
SYRACUSE, NEW YORK

DiPietro is associate professor of women's and gender studies at Syracuse University. They are the coeditor of Speaking Face to Face: The Visionary Philosophy of María Lugones and Trans Philosophy.

LATINX: THE FUTURE IS NOW,
*Nicole M. Guidotti-Hernández
and Lorgia García Peña, Editors*

RELEASE DATE | JULY
6 x 9 inches, 344 pages

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paperback

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hardcover

ISBN 978-1-4773-3179-8
\$34.95
e-book

Writings from feminist scholars of color about their experiences during the pandemic

COVER TO COME

World Making in Nepantla

Feminists of Color Navigating Life and Work in the Pandemic

EDITED BY GLORIA GONZÁLEZ-LÓPEZ, SHARMILA RUDRAPPA,
AND CHRISTEN A. SMITH

GLORIA GONZÁLEZ-LÓPEZ
AUSTIN, TEXAS

González-López is an award-winning author and a professor of sociology at the University of Texas at Austin.

SHARMILA RUDRAPPA
CHICAGO, ILLINOIS

Rudrappa is professor and head of the department of sociology at the University of Illinois, Chicago.

CHRISTEN A. SMITH
NEW HAVEN, CONNECTICUT

Smith is an associate professor of anthropology and African American studies at Yale University.

LOUANN ATKINS TEMPLE
WOMEN AND CULTURE
ENDOWMENT

RELEASE DATE | **JANUARY**
6 x 9 inches, 240 pages, 21 b&w
photos

ISBN 978-1-4773-3338-9
\$34.95* | £27.99 | C\$43.95
paperback

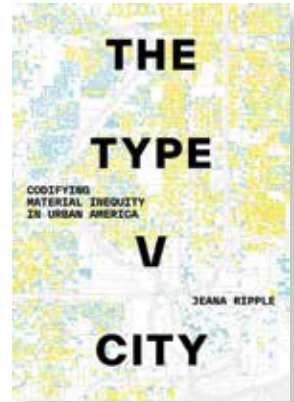
BRINGING UNCERTAINTY, FEAR, AND CHANGE, THE COVID-19 pandemic shook the world, altered people's lives, and sparked a wave of introspection. Underserved communities—people of color, women, and queer people among them—were affected the most, and their experiences, in turn, reflected hope and opportunities to reinvent themselves individually and collectively. Drawing on Gloria Anzaldúa's use of *nepantla*—the Náhuatl word meaning “in-between space,” the *en medio* and a liminal space between worlds imbued with change—this collection addresses the hurdles feminist scholars of color faced during the pandemic years.

Dispatches from classrooms and quarantined homes from all over the world and introspective essays on disability, mutual aid, and borders are included. These pieces serve as a record, capturing an ephemeral time already being lost to memory. *World Making in Nepantla* is an honest and intimate recording of finding strength during an era that forever changed the modern world.

ISBN 978-1-4773-3299-3
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hardcover

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\$34.95
e-book

How building codes shaped material, social, and environmental landscapes in American cities



The Type V City

Codifying Material Inequity in Urban America

JEANA RIPPLE

ALMOST EVERY AMERICAN CITY CONTAINS NEIGHBORHOODS dominated by wood frame construction—light, cheap, combustible, and requiring the lowest upfront investment of labor and material in the building industry. Known as a Type V (five) construction in the terminology of building codes, these buildings became ubiquitous in the American urban landscape thanks to the abundance of timber, housing affordability aspirations, and the adoption of a uniform code.

In *The Type V City*, Jeana Ripple examines the social and spatial history of building codes and material patterns in five cities—New York, Tampa, Chicago, Philadelphia, and Seattle—to reframe the stories of America's building priorities, methods, negotiations, and assumptions. By examining the development of building materials and codes alongside the environmental, social, economic, and political context of each city's development, Ripple reveals previously overlooked connections between the power structures underpinning regulatory evolution and the impacts that lay just beyond the frame of city builders' priorities. Handsomely illustrated and informed by both archival research and insights enabled by contemporary data analysis, *The Type V City* critiques the homogenous construction practices underlying US urbanization and raises pointed questions for future generations of data-driven city planners and architects.

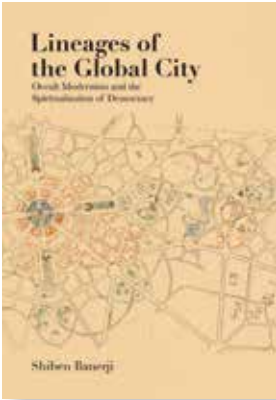
JEANA RIPPLE
CHARLOTTESVILLE, VIRGINIA
Ripple is the chair of the Department of Architecture at the University of Virginia and the founder and principal of Mir Collective Architects.

ROGER FULLINGTON
ENDOWMENT IN
ARCHITECTURE

RELEASE DATE | **AUGUST**
7 x 10 inches, 224 pages, 33 b&w
photos, 19 b&w illustrations, 11
maps, five 4-page color inserts

ISBN 978-1-4773-3162-0
\$45.00* | £35.00 | C\$55.95
hardcover

ISBN 978-1-4773-3164-4
\$45.00
e-book



The forgotten history of the occult foundations of the early-twentieth-century global city

Lineages of the Global City

Occult Modernism and the Spiritualization of Democracy

SHIBEN BANERJI

SHIBEN BANERJI
CHICAGO, ILLINOIS

Banerji is an associate professor in the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago.

LATERAL EXCHANGES:
ARCHITECTURE, URBAN
DEVELOPMENT, AND
TRANSNATIONAL PRACTICES,
*Bruno Carvalho & Alison
Isenberg, Editors*

RELEASE DATE | JULY
7 x 10 inches, 336 pages, 88 b&w
photos, 12 color photos

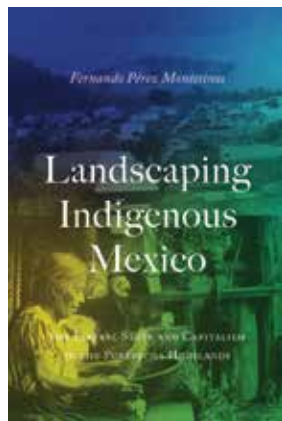
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hardcover

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\$45.00
e-book

WAR, REVOLUTION, GENOCIDE, REBELLION, SLUMP. THE economic and political turmoil of the early twentieth century seemed destined to rip asunder the ties that bound colonizers and the colonized to one another. The upheaval represented an opportunity, and not just to nationalists who imagined new homelands or to socialists who dreamed of international brotherhood. For modernists in the orbit of various occultisms, the crisis of empire also represented an opportunity to reveal humanity's fundamental unity and common fate.

Lineages of the Global City recounts a continuous, if also contentious, transnational exchange among modernists and occultists across the Americas, Europe, South Asia, and Australia between 1905 and 1949. At stake were the feelings and affect of a new global subject who would perceive themselves as belonging to humanity as a unified whole, and the urban environment that would foster their subjectivity. The interventions in this debate, which drew in the period's most renowned modernists, took the form of a succession of plans for cities, suburbs, and communes, as well as experiments in building, drawing, printmaking, filmmaking, and writing. Weaving together postcolonial, feminist, and Marxist insight on subject formation, Shibden Banerji advances a new way of understanding modernist urban space as the design of subjective effects.

A history of the Purépecha people's survival amid environmental and political changes



Landscaping Indigenous Mexico

The Liberal State and Capitalism in the Purépecha Highlands

FERNANDO PÉREZ MONTESINOS

LANDSCAPES ARE MORE THAN GEOLOGICAL FORMATIONS; they are living records of human struggles. *Landscaping Indigenous Mexico* unearths the history of Juátarhu, an Indigenous landscape shaped and nurtured by the Purépecha—a formidable Mesoamerican people whose power once rivaled that of the Aztecs. Although cataclysmic changes came with European contact and colonization, Juátarhu's enduring agroecology continued to sustain local life through centuries of challenges.

Contesting essentialist narratives of Indigenous penury, Pérez Montesinos shows how Purépechas thrived after Mexican independence in 1821, using Juátarhu's diverse agroecology to negotiate continued autonomy amid waves of national economic and political upheaval. After 1870, however, autonomy waned under the pressure of land privatization policies, state intervention, and industrial logging. On the eve of the Mexican Revolution in 1910, Purépechas stood at a critical juncture: Would the Indigenous landscape endure or succumb? Offering a fresh perspective on a seemingly well-worn subject, Pérez Montesinos argues that Michoacán, long considered a peripheral revolutionary region, saw one of the era's most radical events: the destruction of the liberal order and the timber capitalism of Juátarhu.

FERNANDO PÉREZ MONTESINOS
LOS ANGELES, CALIFORNIA

Pérez Montesinos is an associate professor at UCLA. He was a contributor and coeditor of El Presente del Pasado, an online public history periodical dedicated to examining contemporary Mexican affairs through a historical lens. He is a senior editor of the Hispanic American Historical Review.

JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN AMERICAN AND LATINO ART AND CULTURE

RELEASE DATE | MARCH
6 x 9 inches, 328 pages, 16 b&w
photos, 12 tables, 3 maps

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hardcover

ISBN 978-1-4773-3101-9
\$45.00
e-book

A study of concrete art and poetry, its implications, and influence in Brazil

COVER TO COME

Concrete Encoded

Poetry, Design, and the Cybernetic Imaginary in Brazil

BY NATHANIEL WOLFSON

NATHANIEL WOLFSON
OAKLAND, CALIFORNIA

Wolfson is associate professor in the department of Spanish and Portuguese and affiliated faculty in the Program in Critical Theory and the Berkeley Center for New Media at University of California, Berkeley.

BORDER HISPANISMS, *Alberto Moreiras, Gareth Williams & Gabriela Méndez Cota, Editors*

RELEASE DATE | **NOVEMBER**
6 x 9 inches, 312 pages, 12 color
photos 30 b&w photos

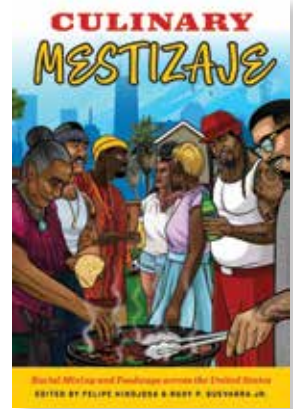
ISBN 978-1-4773-3253-5
\$45.00* | £35.00 | C\$55.95
hardcover

ISBN 978-1-4773-3255-9
\$45.00
e-book

CONCRETE ART AND POETRY BURST ONTO BRAZIL'S cultural stage in the 1950s, while the country was embarking on a dizzying period of modernization. Bringing together key poets and visual artists alongside less recognized figures, Nathaniel Wolfson shows that concretism was hardly socially inert, as pundits have suggested. Rather, it presciently grappled with an emerging information age that would soon reorganize human relations globally.

Concrete Encoded describes a nascent cybernetic imaginary. While concretism has long been considered Brazil's most global aesthetic movement, Wolfson traces new circles of international theorists and practitioners involved in critical technological thought. Wolfson argues that concrete poetry is the quintessential literary genre of the early information age. He shows that Brazilian poets, artists, and designers contested the military dictatorship's technological authoritarianism and information-gathering operations. Vigorous experimentalists, their attention to form and semantics unveiled both the creative and nefarious possibilities of algorithmic writing. A highly original and daring work, *Concrete Encoded* reckons with aesthetic responses from Brazil to an advancing capitalist and digital era.

*How cross-racial and ethnic communities
have created new culinary traditions and food
cultures in the United States*



Culinary Mestizaje

Racial Mixing and Foodways across the United States

EDITED BY FELIPE HINOJOSA AND RUDY P. GUEVARRA JR.

CULINARY MESTIZAJE IS ABOUT FOOD, COOKING, AND COMMUNITY, but it's also about how immigrant labor and racial mixing are transforming established US food cultures from Hawai'i to the coast of Maine, South Philadelphia to the Pacific Northwest. This collection of essays asks what it means that Chamorro cooking is now considered a regional specialty of the Bay Area, and that a fusion like brisket tacos registers as "native" to Houston, while pupusas are the pride of Atlanta.

Combining community scholarly insights, cooking tips, and recipes, the pieces assembled here address how the blending of culinary traditions enables marginalized people to thrive in places fraught with racial tension, anti-immigrant sentiment, and the threat of gentrification. Chefs and entrepreneurs matter in these stories, but so do dishwashers, farm laborers, and immigrants doing the best they can with the ingredients they have. Their best, it turns out, is often delicious and creative, sparking culinary evolutions while maintaining ancestral connections. The result is that cooking under the weight of colonial rule and white supremacy has, in revealing ways, created American food.

FELIPE HINOJOSA
WACO, TEXAS

Hinojosa is a professor of history at Texas A&M. He is the author of Latino Mennonites and a coeditor of Faith and Power.

RUDY P. GUEVARRA JR.
TEMPE, ARIZONA

Guevarra is a professor of Asian Pacific American Studies at Arizona State University. He is the author of Aloha Compadre.

RELEASE DATE | JULY
6 x 9 inches, 216 pages, 32 b&w
photos, 1 map

ISBN 978-1-4773-3256-6
\$34.95* | £27.99 | C\$43.95
paperback

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\$105.00* | £87.00 | C\$131.00
hardcover

ISBN 978-1-4773-3167-5
\$34.95*
e-book

COVER TO COME

A personal, provocative, and boundary-breaking volume on the power relations that racialized, gendered, and sexualized researchers grapple with while conducting activist research

Fugitive Anthropology

Embodying Activist Research

EDITED BY SHANYA CORDIS, MAYA J. BERRY, CLAUDIA CHÁVEZ ARGÜELLES, SARAH IHMOUD, AND R. ELIZABETH VELÁSQUEZ ESTRADA

SHANYA CORDIS
ATLANTA, GEORGIA

Cordis is an assistant professor at Emory University.

MAYA J. BERRY
CHAPEL HILL, NC

Berry is an assistant professor at UNC-Chapel Hill.

CLAUDIA CHÁVEZ
ARGÜELLES
NEW ORLEANS, LOUISIANA

Chávez Argüelles is an assistant professor at Tulane University.

SARAH IHMOUD
WORCESTER, MASSACHUSETTS
Ihmoud is an assistant professor at the College of the Holy Cross.

R. ELIZABETH VELÁSQUEZ
ESTRADA
CHAMPAIGN, ILLINOIS

Estrada is an assistant professor at U of I, Urbana-Champaign.

LOUANN ATKINS TEMPLE
WOMEN AND CULTURE
ENDOWMENT

FUGITIVE ANTHROPOLOGY IS A TRANSNATIONAL, INTERGENERATIONAL engagement that extends feminist theory, activist research methodologies, and the discipline of anthropology in new directions. Contributors examine the tensions that arise from conducting politically engaged, collaborative research alongside communities in struggle, in particular theorizing from the experiences of racialized women, queer, trans, and gender nonconforming researchers across distinct geographies. Essays contend with the matrices of colonial, imperial, and patriarchal violence that afflict the researchers and communities with which they seek political alignment.

Articulating an ethnographic practice grounded in Black and Indigenous political struggles and committed to collective liberation, the volume reflects on what it means to navigate violent relations of power, systemic inequities, and current onslaughts shaping field research and US academia.

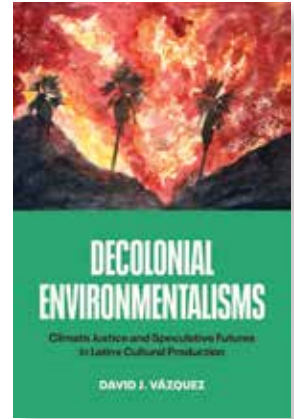
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A critical examination of the environmental movement and the Latinx voices that are shifting how to think about a future shaped by climate change



Decolonial Environmentalisms

Climate Justice and Speculative Futures in Latinx Cultural Production

DAVID J. VÁZQUEZ

In *Decolonial Environmentalisms*, David Vázquez argues that the mainstream environmental movement is implicated in racial capitalism, not least through its ignorance of environmental justice as it pertains to Latinx people. Through close readings of eco-minded novels, films, visual art, and short stories by Chicanx, Puerto Rican, Dominican, Cuban American, Peruvian, and Central American culture makers, Vázquez surfaces diverse Latinx visions for an equitable and sustainable humanity.

In the creations of Helena María Viramontes, Ester Hernández, Salvador Plascencia, the printmaking collective Dominican York Proyecto Gráfica, and others, Vázquez locates a bracing critique of racist elisions and assumptions in hegemonic environmentalist thought. At the same time, he shows that the roles of Latinx people in the exploitation of the US West and the ruin of Indigenous communities are ripe for self-examination, in hopes of sparking reform. Indeed, *Decolonial Environmentalisms* is a work of guarded optimism, finding glimmers of possibility even in dystopic science fiction. The overlooked experiences of Latinx people, Vázquez suggests, can inspire environmental movements capable of transformative advocacy.

DAVID J. VÁZQUEZ
WASHINGTON, DC

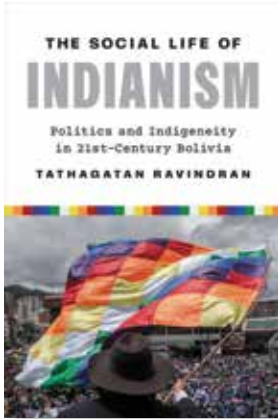
Vázquez is an associate professor of critical race, gender, and culture studies at American University.

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*A sophisticated analysis of an influential
Indigenous political ideology*

The Social Life of Indianism

Politics and Indigeneity in Twenty-First-Century Bolivia

TATHAGATAN RAVINDRAN

TATHAGATAN RAVINDRAN
CALI, COLOMBIA

*Ravindran is the director of
Epistemological Justice and the
Laboratory of Data at Baobab:
Centro de Innovación en Justicia
Étnicoracial, de Género y Ambi-
ental in Cali, Colombia.*

JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

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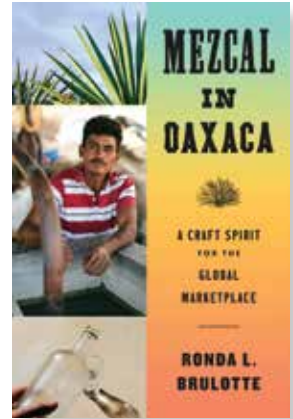
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*Spanish language rights not
available*

WHEN THE POLITICAL IDEOLOGY KNOWN AS “INDIANISM” developed in Bolivia in the 1960s, it was premised on a rejection of Bolivian nationalism. Over the ensuing decades, however, it underwent several mutations as it moved out of a close circle of intellectuals to grip the urban masses that brought Evo Morales—the first Indigenous president—to power in 2006.

The Social Life of Indianism offers a fresh perspective by examining Bolivian Indigenous politics through the lens of political ideology. Through an ethnographic study of Indianism in the city of El Alto, Tathagatan Ravindran shows how canonical Indianism—the original ideology that rejects Bolivia as enslaver of the Indian nation—provided philosophical ballast for exponents of a more popular folk Indianism that accommodates the Bolivian state and pursues Indigenous empowerment within it. Synthesizing approaches from several disciplines, Ravindran demonstrates how canonical Indianism was not refuted or supplanted; it refracted, in the broader public, into a new common sense. A sophisticated analysis of a complex political landscape, *The Social Life of Indianism* brings much-needed nuance to one of the most prominent forms of Indigenous ideology and offers a unique framework for analyzing political ideologies across the contemporary world.

An ethnography of mezcal and how it has become a global, “artisanal” good



Mezcal in Oaxaca

A Craft Spirit for the Global Marketplace

RONDA L. BRULOTTE

MEZCAL IS BOOMING. ONCE CONSIDERED A PEASANT DRINK—the rough, lowbrow cousin of the more refined tequila—the smoky spirit is now prized by connoisseurs the world over. It is also hailed as a savior of Oaxaca, powering a craft industry that can uphold rural economies and Indigenous traditions.

Ronda L. Brulotte traces mezcal's swift rise and its effects on communities that have distilled and enjoyed the beverage for generations. Only in the late 1990s did mezcal begin to escape its longstanding associations with Indigenous and working-class life, even as these very qualities supply the “authenticity” that elite consumers crave. Through a detailed ethnography of the spirits industry in Oaxaca, Brulotte compares the ideal of the artisanal economy with the reality of participation in global markets. Her findings—focused on tourism-led development and gentrification, the exploitation of women and smallholders, and swelling regional migration pressures—raise troubling questions about the ecological and social sustainability of a new craft imaginary that rebrands rustic products as luxury goods.

RONDA L. BRULOTTE

ALBUQUERQUE, NEW MEXICO

Brulotte is a professor and chair of the Department of Geography & Environmental Studies and affiliated faculty in Anthropology and Latin American Studies at the University of New Mexico. She is the author of Between Art and Artifact and coeditor of Edible Identities.

JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
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An approachable ethnography of how grasshoppers are harvested, sold, and consumed in Oaxaca

COVER TO COME

Eating Grasshoppers

Chapulines and the Women Who Sell Them

BY JEFFREY H. COHEN

JEFFREY H. COHEN
COLUMBUS, OHIO

Cohen is a professor in the department of anthropology at Ohio State University and the author or coeditor of several books, including Eating Soup without a Spoon: Anthropological Theory and Method in the Real World.

PACHITA TENNANT PIKE
EXCELLENCE ENDOWMENT

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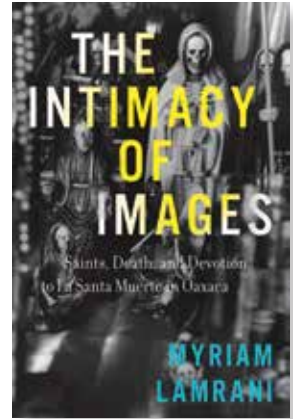
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CHAPULINES (TOASTED GRASSHOPPERS) ARE NOT A DELICACY in Oaxaca. They are just food—good food—and a protein-rich seasonal snack that is the product of a long-standing industry based overwhelmingly on the labor of women. Jeffrey Cohen has interviewed dozens of these chapulineras, who harvest insects from corn and alfalfa fields, prepare them, and sell them in urban and rural marketplaces. An accessible ethnography, *Eating Grasshoppers* tells their story alongside the broader history of chapulines.

For tourists, chapulines are an experience—a gateway to the “real” Oaxaca. For locals, they are ordinary fare, but also a reminder of Indigenous stability and rural survival. In a sense, eating chapulines is a declaration of independence from a government that has condemned eating insects as backward. Yet, while chapulines are a generations-old favorite, eating them is not an act of preservation. Cohen shows that the business of this allegedly traditional food is thoroughly modern and ever evolving, with entrepreneurial chapulineras responding nimbly to complex and dynamic markets. From alfalfa fields to online markets, *Eating Grasshoppers* takes readers inside one of the world’s most fascinating food cultures.

La Santa Muerte becomes a lens for understanding how Oaxacans relate to saints, loved ones, and other “special dead”



The Intimacy of Images

Saints, Death, and Devotion to La Santa Muerte in Oaxaca

MYRIAM LAMRANI

IN OAXACA, IMAGES OF SAINTS AND LOVED ONES, AS WELL AS of victims of political or criminal violence, are seemingly everywhere. While Oaxacans relate to all sorts of “special dead,” they are particularly devoted to La Santa Muerte (Saint Death), a female reaper-like figure whose popularity has risen in tandem with violence throughout Mexico.

The Intimacy of Images recontextualizes Oaxacans’ relationships with their “special dead” through the lens of La Santa Muerte, examining how devotees closely interact with what Lamrani terms “intimate images”: not only devotional effigies but also photographs, films, tattoos, murals; even dreams and visions. Though Mexicans have a well-known cultural familiarity with death, Lamrani argues that devotion to La Santa Muerte builds upon this intimacy even as it also participates in the production of terror and reflects political and criminal violence. Ultimately, Lamrani finds that these human-image interactions represent more than Catholic devotion; they reveal the secrets of Oaxacan political, religious, and social life, embody changing relationships to mortality and violence, and even offer insight into the practice of anthropology itself.

MYRIAM LAMRANI
ATHENS, GREECE

Lamrani is a Marie Skłodowska-Curie Fellow in the departments of anthropology at Harvard and Panteion University of Social and Political Sciences.

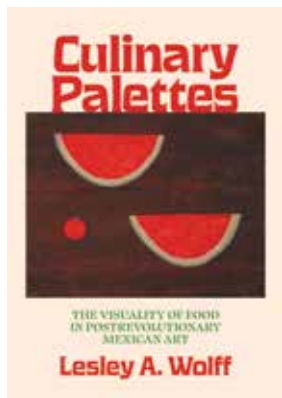
JOE R. AND TERESA LOZANO
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How the visual culture of food, cookery, and consumption played a central role in the making of postrevolutionary Mexico

Culinary Palettes

The Visuality of Food in Postrevolutionary Mexican Art

LESLEY A. WOLFF

LESLEY A. WOLFF
TAMPA, FLORIDA

Wolff is an assistant professor of art and design at the University of Tampa. She is coeditor of Nourish and Resist: Food and Feminisms in Contemporary Global Caribbean Art.

VISUALIDADES: STUDIES IN
LATIN AMERICAN VISUAL
HISTORY, *Jessica Stites Mor &
Ernesto Capello, Editors*

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POSTREVOLUTIONARY MEXICO CITY WAS A SITE OF ANXIOUS nation-building, as rampant modernization converged and clashed with the nation's growing nostalgia for its pre-Columbian heritage. During this volatile period, food became a meaningful symbol for a Mexican citizenry seeking new modes of national participation.

Culinary Palettes explores how the artistic invocation of food cultures became an arena in which to negotiate the political entanglements of postrevolutionary Mexico. Lesley Wolff casts a nuanced eye on the work of visual artists such as Tina Modotti, Carlos González, and Rufino Tamayo, who nurtured the symbolic and performative power of iconic foods such as pulque, mole poblano, and watermelon. Through analysis of a wide array of visual evidence, including paintings, architecture, vintage postcards, menus, and cookbooks, *Culinary Palettes* demonstrates how these artists positioned their work within a broad visual landscape that relied upon the power of Mexican foodways in the urban and national imagination. In the studios of modernists, Wolff argues, artistic production, foodways, and Indigeneity proved to be mutually constitutive—and at times weaponized—agents in articulating competing claims to a new nationhood.

A study of the Christ of Ixmiquilpan, a historically beloved religious icon of Christ from sixteenth-century Mexico, and its evolving cultural importance

COVER TO COME

Miraculous Celebrity

The Christ of Ixmiquilpan and Colonial Piety in Mexico City

BY DEREK S. BURDETTE

THE LIFE-SIZED CRUCIFIX KNOWN AS THE CHRIST OF Ixmiquilpan (also the Señor de Santa Teresa) was one of the most important artworks in colonial Mexico. The statue began as an ordinary devotional image, but in 1621 devotees witnessed it undergo a miraculous renovation that gave it a supernatural beauty. Over the next two and half centuries, its perceived power increased until it was surpassed in importance only by the Virgin of Guadalupe. Despite its historical significance, the Christ of Ixmiquilpan's history has yet to be fully told.

Derek Burdette brings the miraculous crucifix out of the shadows and explores its instrumental role in shaping the devotional culture of New Spain, its influence exemplified by the Señor being paraded through Mexico City to ward off epidemics and protect against earthquakes. Burdette chronicles the story of the statue's creation, miraculous renovation, and subsequent veneration. He also reveals how colonial politics were woven into the statue's life from the very start. Reconstructing the history of a key artwork, *Miraculous Celebrity* sheds new light on the intersection of art, faith, and politics in the Spanish colonial world.

DEREK S. BURDETTE
GAINESVILLE, FLORIDA

Burdette is an assistant professor of art history in the School of Art + Art History at the University of Florida.

JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
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COVER TO COME

An exploration of how Indigenous and Black communities shaped religious imagery and navigated life in colonial Lima

In the Hands of Devotees

Indigenous and Black Confraternities and the Creation of Visual Culture in Colonial Lima

BY XIMENA A. GÓMEZ

XIMENA A. GÓMEZ
SOUTH HADLEY,
MASSACHUSETTS

Gómez is an assistant professor in the Department of the History of Art & Architecture at the University of Massachusetts Amherst.

JOE R. AND TERESA LOZANO
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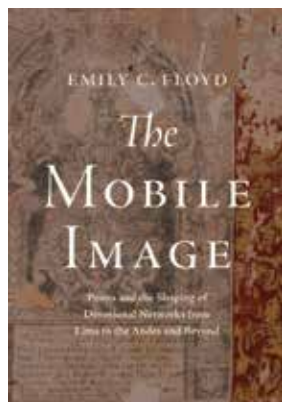
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COLONIAL LIMA WAS STEEPED IN CHRISTIAN DEVOTIONAL imagery. While Spaniards set the norms for these works, it was the city's Black and Indigenous majority that engaged with them most. As members of lay societies of worshippers called confraternities, subalterns were Lima's key promoters of religious art, surpassing the colonial hierarchy.

Ximena Gómez argues that, by commissioning and exhibiting sacred images—in chapels and urban processions, adorned with clothing and accessories—Indigenous and Black confraternities created Lima's visual culture. In one case study, the Indigenous confraternity of the Virgin of Copacabana “invisibly” transforms a sculpture into an object that reflected its multiethnic Andean caretakers. Another case study, that of the confraternity of the Virgin of the Antigua, finds Black worshippers initially united in their interpretation of a Spanish image and later fracturing when some of its members applied a West African interpretive lens. Taking advantage of Lima's rich documentary record, *In the Hands of Devotees* centers the ritual practices of Black and Indigenous people and opens possibilities for incorporating subalterns into the history of Lima's art when limited extant visual evidence has survived.

*A study of the production and movement of
prints in colonial South America*



The Mobile Image

Prints and the Shaping of Devotional Networks from Lima to the Andes and Beyond

EMILY C. FLOYD

PRINTED IMAGES HAVE HAD A CENTRAL PLACE IN ART-historical studies of colonial Spanish America, but scholars have typically focused on imported prints, designed and produced in Europe. *The Mobile Image* focuses instead on works printed in colonial Lima, generating there a distinctive print culture that served local and regional needs, while also appealing to European print consumers.

Inexpensive, easily transportable, and numerous, Lima's prints traversed the varied geographies of the Viceroyalty of Peru both as loose sheets and within the protective covers of printed books. In the process, limeño devotional prints encouraged the development of shared regional imaginaries about the sacred Andean landscape, a space marked by miracle-working Virgins, potential saints, and powerful images of Christ. These same prints traveled abroad, where they promoted iconographies developed in Lima and influenced European conceptions of the Andes. Simultaneously, the visual language of limeño prints often challenges conventional approaches to interpreting colonial depictions of race. In analyzing the prints and their makers, patrons, and consumers, *The Mobile Image* demonstrates that race is harder to recognize in colonial images than we might think, and provides a fresh resource for interpreting colonial artworks, troubling established understandings of their aesthetics, and compelling us to reexamine colonial South American material cultures.

EMILY C. FLOYD
LONDON, UK

Floyd is a lecturer of Visual Culture and Art before 1700 in the History of Art Department at University College London. She is also an editor and curator at the Center for the Study of Material and Visual Cultures of Religion (MAVCOR) at Yale University.

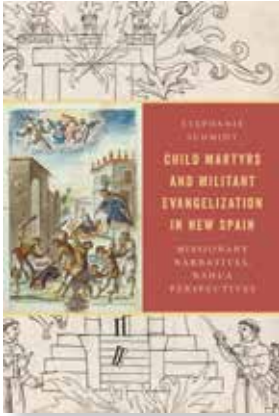
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Examines the many iterations of a story of child martyrdom in colonial Mexico



Child Martyrs and Militant Evangelization in New Spain

Missionary Narratives, Nahua Perspectives

STEPHANIE SCHMIDT

STEPHANIE SCHMIDT
AMHERST, NEW YORK

Schmidt is an assistant professor in the department of Romance Languages and Literatures at the University of Buffalo (SUNY).

the william and bettye nowlin
endowment in art, history,
and culture of the western
hemisphere

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A CORNERSTONE OF THE EVANGELIZATION OF EARLY NEW Spain was the conversion of Nahua boys, especially the children of elites. They were to be emissaries between Nahua society and foreign missionaries, hastening the transmission of the gospel. Under the tutelage of Franciscan friars, the boys also learned to act with militant zeal. They sermonized and smashed sacred objects. Some went so far as to kill a Nahua religious leader. For three boys from Tlaxcala, the reprisals were just as deadly.

In *Child Martyrs and Militant Evangelization in New Spain*, Stephanie Schmidt sheds light on a rare manuscript about Nahua child converts who were killed for acts of zealotry during the late 1520s. This is the Nahuatl version of an account by an early missionary-friar, Toribio de Benavente Motolinía. To this day, Catholics venerate the slain boys as Christian martyrs who suffered for their piety. Yet Franciscan accounts of the boys' sacrifice were influenced by ulterior motives, as the friars sought to deflect attention from their missteps in New Spain. Illuminating Nahua perspectives on this story and period, Schmidt leaves no doubt as to who drove this violence as she dramatically expands the knowledge base available to students of colonial Latin America.

An exploration of war, violence, and sacrifice in precolonial Maya culture and its importance in religious practices

COVER TO COME

As the Gods Kill

Morality and Social Violence among the Precolonial Maya

BY ANDREW K. SCHERER

AS THE GODS KILL DELIVERS NEW INSIGHTS INTO WARFARE, weaponry, violence, and human sacrifice among the ancient Maya. While attending to the particularity of a singular historical context, anthropologist and archaeologist Andrew Scherer also suggests that Maya practices have something to tell us about human propensities toward violence more broadly.

Focusing on moral frameworks surrounding deliberate injury and killing, Scherer examines Maya justifications of violence—in particular the obligations to one another, to ancestors, and to the gods that made violence not only permissible but necessary. The analysis isolates key themes underpinning the morality of violence—including justice, vengeance, payment, and *costumbre* (ritual)—and explores the ethics of violent agents, including warriors, ritual specialists, and the gods. Finally, Scherer addresses motivations for warfare, including the acquisition of spoils, tribute, captives, and slaves. An interdisciplinary case study of morality in an ancient society, *As the Gods Kill* synthesizes scholarship on an important dimension of precolonial American culture while taking stock of its implications for the social sciences at large.

ANDREW K. SCHERER
PROVIDENCE, RHODE ISLAND
Scherer is a professor of anthropology and archaeology at Brown University. He is the author of Mortuary Landscapes of the Ancient Maya and coeditor of Substance of the Ancient Maya and Smoke, Flames, and the Human Body in Mesoamerican Ritual Practice.

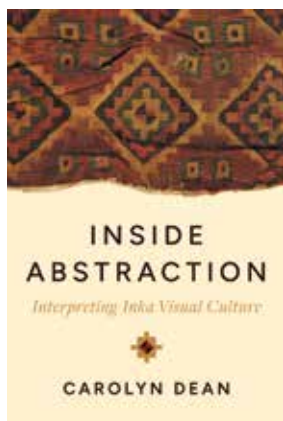
THE LINDA SCHELE
ENDOWMENT IN MAYA & PRE-COLUMBIAN STUDIES

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Illuminating the abstract art of the Inka, what it conveys about Inka values, and its relationship to those who view it



Inside Abstraction

Interpreting Inka Visual Culture

BY CAROLYN DEAN

CAROLYN DEAN
SANTA CRUZ, CALIFORNIA

A Distinguished Professor Emerita of Art History and Visual Culture at the University of California, Santa Cruz, Dean has also published Inka Bodies and the Body of Christ and the award-winning A Culture of Stone.

THE WILLIAM AND BETTYE
NOWLIN ENDOWMENT IN ART,
HISTORY & CULTURE OF THE
WESTERN HEMISPHERE

RELEASE DATE | **SEPTEMBER**
6 x 9 inches, 312 pages, 98 color
and b&w images

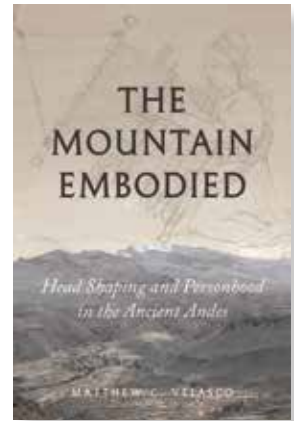
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INKA VISUAL CULTURE IS UNUSUAL IN ITS TENDENCY toward abstraction. Public stonework, vessels used at state feasts, garments worn by the imperial elite—these objects announcing status and power are adorned with geometric designs that refuse figuration. After searching in vain for hidden referents, many scholars have resigned themselves to the unsatisfying conclusion that the designs are merely decorative.

Inside Abstraction develops a novel interpretation. Eminent art historian Carolyn Dean proposes that Inka geometries are neither ornamental nor coded depictions of other objects. Rather, Dean shows that in the Andean world, the designs were functionally self-aware, possessing perspectives of their own, quite literally looking back at and addressing viewers directly. Further, Dean contends that these agent-abstractions were teachers, conveying particular messages concerning social hierarchy: the relations among geometries and colors instructed viewers as to their own proper social relations. Inka designs thereby served imperial aims by wordlessly communicating the state's values and demands for submission. Extensively illustrated and rigorously argued, *Inside Abstraction* is a dramatic step forward in our understanding of Inka art and political order.

A study of the ancient practice of Andean head shaping and its cultural connotations



The Mountain Embodied

Head Shaping and Personhood in the Ancient Andes

MATTHEW C. VELASCO

IN THE LATE SIXTEENTH CENTURY, SPANISH CONQUERORS in Peru's Colca Valley encountered the Collaguas and Cavanas, Indigenous people who undertook a striking form of body modification: Collaguas bound the heads of infants and children so that their skulls grew narrow and elongated, and Cavanas so that their skulls became wide and squat. Head shaping resulted in craniums that resembled two specific mountains associated with the groups. For Europeans, shaped skulls immediately and durably became a marker of territorialized ethnic difference.

The Mountain Embodied offers a more nuanced story. Having studied hundreds of samples of human remains, bioarchaeologist Matthew Velasco argues that reducing head shape to a mere ethnic marker is a colonial invention. Instead, the social significance of head shaping was protean and intersected with other structures of difference, such as gender, kinship, and status, influencing experience within the community. Head shaping, then, was one factor in the construction of a locally embedded kind of subjectivity. An outsider could deduce group identity from head shape, but for practitioners, head shaping reflected something else: nothing less than personhood itself.

MATTHEW C. VELASCO
ITHACA, NEW YORK

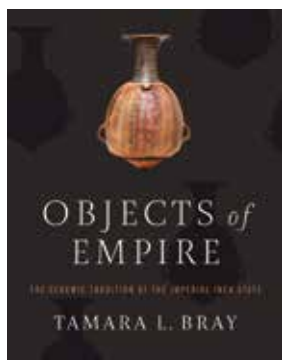
Velasco is an assistant professor of anthropology and codirector of the Human and Animal Bone Laboratory at Cornell University.

THE LINDA SCHELE SERIES IN
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STUDIES

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A comparative, empire-wide study of the ceramics associated with the imperial Inca state, theorizing the role of these highly recognizable vessel forms in legitimizing Inca rule and establishing imperial identities

Objects of Empire

The Ceramic Tradition of the Imperial Inca State

TAMARA L. BRAY

TAMARA L. BRAY
DETROIT, MICHIGAN

Bray is a professor of anthropology at Wayne State University in Detroit, Michigan. She is the author or editor of several books, including The Archaeology of Wak'as: Explorations of the Sacred in the Pre-Columbian Andes, Visual Languages of the Inca, and The Future of the Past: Archaeologists, Native Americans, and Repatriation.

THE WILLIAM AND BETTY
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THE BEAUTIFUL POLYCHROME CERAMICS OF THE IMPERIAL Inca state have long been noted for their seemingly repetitive nature but little considered beyond this basic observation. The widespread distribution and general uniformity of the Inca pottery, however, hints at its larger importance to the imperial project. Moving beyond the pervasive “seen one, seen ‘em all” mentality, *Objects of Empire* brings to light the variability and rich semiotic content of imperial Inca vessels. Taking a comparative, empire-wide approach, Tamara Bray identifies the parameters and significance of this variability, and defines the core elements of the imperial state style. She then investigates where, when, and why differences and deviations from the perceived norm occur.

This study illuminates the strategies of territorial expansion and political control that lay at the heart of the Inca juggernaut, as well as the role of objects in the calculus of would-be rulers and subjects. Based on a unique and extensive database of imperial Inca pottery developed through detailed study of archaeologically recovered and museum-based collections, *Objects of Empire* reveals how power and legitimacy were produced and reproduced under the Inca through the material culture of everyday life.

The stories and struggles of Puerto Rican Muslims in modern day America

COVER TO COME

Boricua Muslims

Everyday Cosmopolitanism among Puerto Rican Converts to Islam

BY KEN CHITWOOD

AMONG PUERTO RICAN CONVERTS TO ISLAM, MARGINALIZATION is a fact of daily life. Their “authenticity” is questioned by other Muslims and by fellow Boricua on the island and in the United States. At the same time, they exist under the shadow of US colonization and as Muslims in the context of American empire. To be a Puerto Rican Muslim, then, is to negotiate identity at numerous intersections of diversity and difference.

Drawing on years of ethnographic research and more than a hundred interviews conducted in Puerto Rico, New York, Florida, Texas, New Jersey, and online, Ken Chitwood tells the story of Puerto Rican Muslims as they construct a shared sense of peoplehood through everyday practices. *Boricua Muslims* thus provides a study of cosmopolitanism not as a political ideal but as a mundane social reality—a reality that complicates scholarly and public conversations about race, ethnicity, and religion in the Americas. Expanding the geography of global Islam and recasting the relationship between religion and Puerto Rican culture, *Boricua Muslims* is an insightful reckoning with the manifold entanglements of identity amid late-modern globalization.

KEN CHITWOOD
EISENACH, GERMANY

Chitwood is a postdoctoral researcher and lecturer with the Department for the Study of Religion at Universität Bayreuth and Affiliate of the University of Southern California's Center for Religion and Civic Culture.

JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

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photos

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COVER TO COME

The history of the Chicana por mi Raza Digital Memory Collective, an archive dedicated to preserving Chicana feminist knowledge of the 1970s and memory work

Fleshing the Archive

An Intimate Genealogy of Chicana Knowledge Praxis

BY MARÍA EUGENIA COTERA

MARÍA EUGENIA COTERA
AUSTIN, TEXAS

Cotera is an associate professor in the Mexican American and Latina/o Studies Department at the University of Texas at Austin. Her first book, Native Speakers, received the Gloria E. Anzaldúa Book Prize. Her groundbreaking edited volume, Chicana Movidas, has been adopted in courses across the country.

JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

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photos

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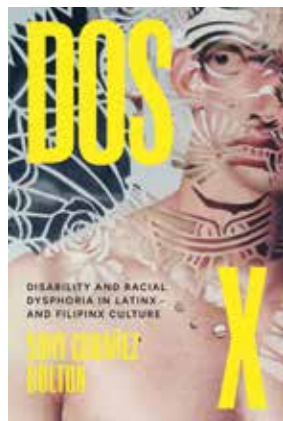
ISBN 978-1-4773-3295-5
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e-book

THE LATE 1960S AND EARLY 1970S WITNESSED AN EXPLOSION of publishing by Chicana activists as they took part in the *Movimiento* against oppression of ethnic Mexicans in the United States. Today, thousands of these documents, including written works and oral histories, have been assembled by the Chicana por mi Raza Digital Memory Collective. Drawing on these unique resources, *Fleshing the Archive* traces the innovative Chicana knowledge projects of the *Movimiento* years.

Seeking to think with the past rather than about it, María Cotera explores transgressive sites and discourses of Chicana knowledge, from poems and essays to newspapers, bibliographies, and testimonies. Often published independently and distributed by readers themselves, these works embodied a praxis of feminist and queer consciousness-raising. Observing the startling convergences between Chicana praxis of the 1970s and digital knowledge production in the present, Cotera argues that the Chicana archive enables transformative moments of recognition across time that unsettle supposedly objective accounts of history. The materials preserved by Chicana por mi Raza offer Chicana scholars a model of teaching and learning liberated from a corporate academy that is increasingly hostile to intellectual inquiry.

An examination of the interconnectedness of brown-racialized people across multiple identities, told through case studies of television, literature, and writing



Dos X

Disability and Racial Dysphoria in Latinx and Filipinx Culture

SONY CORÁÑEZ BOLTON

AS A FILIPINX IMMIGRANT TO THE UNITED STATES, SONY Coráñez Bolton has frequently been mistaken as Mexican. *Dos X* theorizes such misrecognition. What does it mean to exist in this liminal state, which Coráñez Bolton dubs the “racial uncanny”? What generative possibilities emerge from the presumed interchangeability of Latinx and Filipinx bodies—and from the in-betweenness of brownness as such?

Dos X tracks misrecognition through cultural products like the TV series *Undone*, Brian Ascalon Roley’s *American Son*, and the nonfiction work of Jose Antonio Vargas. Misrecognition, Coráñez Bolton argues, produces moments of uncanniness in which subjects experience dysphoric attachments to identities that aren’t supposed to be theirs. In the context of racial capitalism, racial dysphoria is a disability because it undermines certainty about what one’s body is and therefore what role one is meant to play as a laborer. But racial dysphoria can also be revealing. Coráñez Bolton identifies vast potential in this supposed disability, which compels its “sufferers” to confront their shared position within the social, political, and economic organization of capital’s empire, opening new avenues for liberatory solidarity.

SONY CORÁÑEZ BOLTON
NORTHAMPTON,
MASSACHUSETTS

Coráñez Bolton is an associate professor of English & Spanish and chair of Latinx and Latin American Studies at Amherst College. He is the author of Crip Colony: Mestizaje, US Imperialism, and the Queer Politics of Disability in the Philippines.

LATINX: THE FUTURE IS NOW,
Nicole M. Guidotti-Hernández
and Lorgia García Peña, Editors

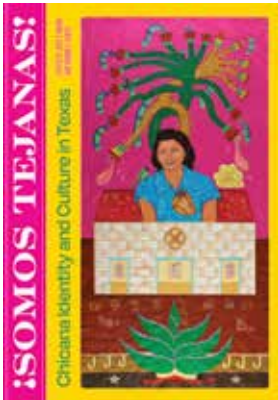
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An expansive volume on Tejana identity and Tejanidad told through personal narratives, poetry, and essays



¡Somos Tejanas!

Chicana Identity and Culture in Texas

EDITED BY JODY A. MARÍN AND NORMA E. CANTÚ

JODY A. MARÍN
KINGSVILLE, TEXAS

Marín is a full professor of English at Texas A&M University-Kingsville, where she also serves as the interim Writing Center Director.

NORMA E. CANTÚ
SAN ANTONIO, TEXAS

*Cantú is the Norine R. and T. Frank Murchison Distinguished Professor in Humanities at Trinity University. She has authored or edited multiple books, including coediting *Entre Guadalupe y Malinche: Tejanas in Literature and Art*.*

JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN AMERICAN AND LATINO ART AND CULTURE

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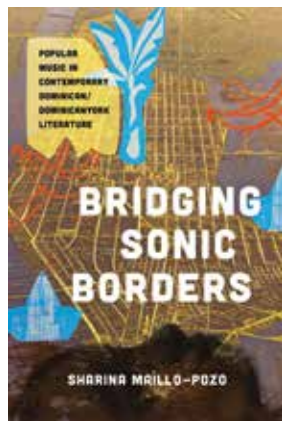
BEING TEJANX IS DIFFERENT THAN JUST BEING FROM Texas. Being Tejanx means you are a border subject. Being Tejanx means living in and from a certain history of oppression, possibility, activism, and cultural-linguistic hybridity arising within the US-Mexico borderland that is home. And being Tejanx means something in particular if you are a woman.

In *¡Somos Tejanas!*, editors Jody A. Marín and Norma E. Cantú assemble contemporary Tejanx writers who provide firsthand accounts of their experience of identity, enriching the field of Tejanx studies through an encounter with gender and sexuality. The contributions, including personal and scholarly essays, poems, criticism, and artworks, explore the heterogeneity of Tejana identity and the sociopolitical movements, stories, dances, music, and athletic feats that mark Tejanidad. Authors contemplate the history and memory of segregation in Texas, the struggles of surviving the unnatural disaster and blackouts of 2021 amid the global pandemic of COVID-19, and the drug-war violence and ever-tightening immigration restrictions that strangle a transborder way of life shared by millions. An unrepentant act of expression from women under attack by state policymakers, this collection dispels the silence imposed by colonial erasure.

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e-book

How music depicted in literature shapes Dominican and Dominican New Yorkers' identities and links the homeland to the diaspora



Bridging Sonic Borders

Popular Music in Contemporary Dominican/ Domicanyork Literature

SHARINA MAÍLLO-POZO

MUSIC HAS PLAYED A LARGE ROLE IN RECENT DOMINICAN literature, whether of the island or the diaspora. *Bridging Sonic Borders* explores this sonic connection linking the homeland and far-flung locales—especially New York, the center of Dominican cultural production in the United States. Sharina Maíllo-Pozo argues that literary representations of popular music delineate a shared aesthetic territory for US and Caribbean Dominicans, fostering an inclusive and transnational Dominicanidad.

Examining works written in Spanish, English, and Dominicanish, Maíllo-Pozo focuses on Dominican/Domicanyork writings that have nurtured a borderless aesthetics through their shared investment in hip-hop, jazz, blues, pop, rock, and merengue. For Dominican writers, popular music has become a way of exploring memory and nostalgia and a means of centering people rejected from hegemonic identity formation—the working class, those of African descent, rural and queer people. For example, many works focused on the life of rocker Luis “Terror” Días have emphasized the in-between identity of being both Dominican and a New Yorker. Collectively, these writings have created a space in which boundaries of nation and diaspora are revealed for their fundamental porosity.

SHARINA MAÍLLO-POZO
ATHENS, GEORGIA

Maíllo-Pozo is an assistant professor of Latinx studies in the Department of Romance Languages at the University of Georgia. She is the coeditor of Embodiment and Representations of Beauty.

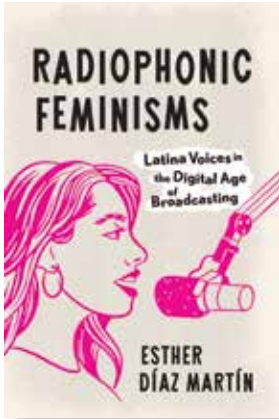
LATINX: THE FUTURE IS NOW,
Nicole M. Guidotti-Hernández
and Lorgia García Peña, Editors

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How Latina voices in commercial radio and podcasting subvert cultural norms and bring feminism to the fore of their work

Radiophonic Feminisms

Latina Voices in the Digital Age of Broadcasting

ESTHER DÍAZ MARTÍN

ESTHER DÍAZ MARTÍN
CHICAGO, ILLINOIS

Díaz Martín is an assistant professor in the Department of Latin American and Latino Studies and the Gender and Women's Studies Program at the University of Illinois Chicago.

LOUANN ATKINS TEMPLE
WOMEN AND CULTURE
ENDOWMENT

RELEASE DATE | **AUGUST**
6 x 9 inches, 272 pages, 9 b&w
photos

ISBN 978-1-4773-3173-6
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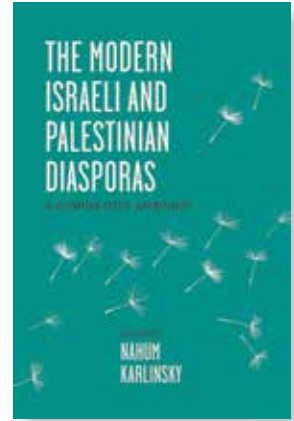
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e-book

WHAT DOES LATINA FEMINISM SOUND LIKE IN POPULAR culture? Drawing on case studies of commercial radio programs and podcasts hosted by Latinas and oriented toward Latinx listenership, Esther Díaz Martín explores how Latina voices create female-specific aural spaces that interrupt the misogynist status quo in US mainstream media.

Radiophonic Feminisms focuses on radio/podcasting as a medium in which women find methods for resisting oppressive gendered cultural imaginaries. Through their specific articulations—that is, the quality of their voices—their music choices, and the soundscapes they construct, Latina hosts since the early 1990s have offered feminist responses to a cultural moment marked by the demographic changes brought on by the political economy of migration and the social changes wrought by media in the digital age. Drawing attention to the invisible antisexist work of creating sound, and to its reception, Díaz Martín bridges the epistemic insights of Chicana feminist theory and sound studies, enriching and further decolonizing our thinking about auditory meaning making.

A comparative study of contemporary Israeli and Palestinian diasporas



The Modern Israeli and Palestinian Diasporas

A Comparative Approach

EDITED BY NAHUM KARLINSKY

EXILIC AND DIASPORIC EXPERIENCE HAVE BECOME ubiquitous in recent decades. Jews, lacking a homeland, spread to various parts of the world, making the Jewish diaspora paradigmatic. But after the establishment of Israel in 1948, a different kind of diaspora emerged, as more than a tenth of Israeli citizens have chosen to leave their newly established state and resettle. Meanwhile, about half of all Palestinians, including Palestinian citizens of Israel, now reside in exile, predominantly as a result of the ongoing Palestinian-Israeli conflict.

Recognizing that Israeli-Jewish and Palestinian-Arab societies coexist and are engaged in constant relations, Nahum Karlinsky assembles an impressive array of contributors to explore these diasporas alongside one another and in dialogue with other diasporic communities. The collected essays cover such topics as the experiences of Palestinian exiles within Israel, the demographics of today's Israeli diaspora, the unique place of Israeli Jews in the United States, literatures of Palestinian transnationals, the emergence of Berlin as a queer Israeli-Jewish immigrant enclave, and self-reflections on voluntary exile. *The Modern Israeli and Palestinian Diasporas* challenges and reimagines the very notion of a homeland.

NAHUM KARLINSKY
BROOKLINE, MASSACHUSETTS

Karlinsky is a visiting associate professor at Boston University's Elie Wiesel Center for Jewish Studies. He is the author of several books and the coauthor with Mustafa Kabha of The Lost Orchard: The Palestinian-Arab Citrus Industry, 1850–1950.

JEWISH HISTORY, LIFE, AND
CULTURE ENDOWMENT

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An exploration of the link between politics of migration, prospects of integration, and ethnic identity among Iranian immigrants and their descendants in the United States, spanning from the 1970s to the present day

Iranians in Texas

Migration, Politics, and Ethnic Identity

Revised Edition

MOHSEN MOSTAFAVI MOBASHER

MOHSEN MOSTAFAVI
MOBASHER
HOUSTON, TEXAS

Mobasher teaches anthropology and sociology as an associate professor at the University of Houston-Downtown. He is the editor of The Iranian Diaspora: Challenges, Negotiations, and Transformations.

BRIDWELL TEXAS HISTORY
ENDOWMENT

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THOUSANDS OF IRANIANS FLED THEIR HOMELAND WHEN the 1978–1979 revolution ended the fifty-year reign of the Pahlavi dynasty. Some fled to Europe and Canada, while others settled in the United States, where anti-Iranian sentiment flared as the hostage crisis unfolded. For those who chose America, Texas became the fourth-largest settlement area. *Iranians in Texas* culls data, interviews, and participant observations in Iranian communities in Houston, Dallas, and Austin to reveal the difficult, private world of cultural pride, religious experience, marginality, culture clashes, and other aspects of the lives of these immigrants.

Examining the political nature of immigration between Iran and the United States and social, cultural, and economic life for Iranian immigrants and their American-born children, Mohsen Mostafavi Mobasher incorporates his own experience as a Texas scholar born in Iran. In this revised edition, two new chapters and a new introduction and conclusion provide updates on what has happened in the Obama, Trump, and Biden administrations, including the Iran nuclear deal and resulting controversy, the Muslim ban, and the global protests over the death in Iran of twenty-two-year-old Mahsa Amini for not wearing a hijab. Bringing to life a unique immigrant population in the context of global politics, *Iranians in Texas* overturns stereotypes and echoes diverse voices.

A revision of the history of modern sports in late Ottoman Istanbul, showing how Muslims, Christians, and Jews created a shared sports culture that was simultaneously global, imperial, and local

COVER TO COME

The Ottoman World of Sports

Refashioning Bodies, Men, and Communities in Late Imperial Istanbul

BY MURAT C. YILDIZ

THE HISTORY OF SPORTS IN TURKEY IS DEEPLY CONTESTED. Over the decades, journalists, pundits, non-professional historians, and everyday people have offered competing narratives about the origins of modern sports in the late Ottoman Empire.

The Ottoman World of Sports tells the story of how Istanbul's Muslims, Christians, and Jews—gymnastics teachers, football coaches, weightlifters, journalists, athletes, and fans—created a gendered and class-stratified civic project that promoted athletics as a source of fun, beauty, and moral education. Influenced by the emerging global vogue for organized sports, all boys from the expanding middle class of the late nineteenth- and early twentieth-century imperial capital were expected to exercise and compete on the playing field in order to develop into moral men. Yet even as the embrace of modern athletics transcended ethno-religious divisions, it did not erase them. Drawing on a wide range of archival research in multiple languages, historian Murat Yıldız shows that sportsmen created new communal boundaries in team affiliations, fandom, and sports media. Adeptly reconstructing Istanbul's imperial culture as it was experienced more than a century ago, *The Ottoman World of Sports* recovers a lived imperial culture whose defining features were shaped by its multiethnic, multireligious, and multilingual sportsmen.

MURAT C. YILDIZ
SARATOGA SPRINGS, NEW YORK

Yıldız is an associate professor of history at Skidmore College.

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6 x 9 inches, 344 pages, 58 b&w photos

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hardcover

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e-book

COVER TO COME

Focuses on contemporary art and media to examine the role of visuals in environmental violence and war in Northern Kurdistan

Earthmoving

Extractivism, War, and Visuality in Northern Kurdistan

BY ERAY ÇAYLI

ERAY ÇAYLI
HAMBURG, GERMANY

Çaylı is a professor of human geography with a focus on violence and security in the Anthropocene at the University of Hamburg. He is the author of Victims of Commemoration: The Architecture and Violence of Confronting the Past in Turkey and coeditor of Architectures of Emergency in Turkey: Heritage, Displacement and Catastrophe.

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e-book

EXTRACTIVISM—EXPLOITING THE EARTH FOR RESOURCES—HAS long driven racial capitalism and colonialism. And yet, how does extractivism operate in a world where ecological and humanitarian sensibilities are unprecedentedly widespread? Eray Çaylı argues it does so by mobilizing these sensibilities in new ways. Extractivism is no longer only about moving the earth—displacing peoples, fossils, minerals, and waters—but also leaving those who witness this violent displacement sentimentally moved.

Earthmoving conceptualizes this duality. Derived from Çaylı's years-long work in Northern Kurdistan, home to the world's largest stateless nation—rendered stateless by colonial policies since the nineteenth century—*Earthmoving* focuses on the 2010s, a decade that began with peace talks between Turkey and the Kurdish liberation movement but ended with war. The decade saw extractivism intensify in the region and images of its harm proliferate across art and media. Together with contemporary artists, Çaylı shows that images challenge extractivism both by making its harm visible and fostering self-reflexive and reciprocal collaboration that breaks with its valuation of the colonized and the racialized only in quantifiable and marketable terms.

The most comprehensive anthology of primary sources on Sri Lanka's links with the Islamic world ever assembled in English

COVER TO COME

Serendipitous Translations

A Sourcebook on Sri Lanka in the Islamic Indian Ocean

EDITED BY NILE GREEN

SRI LANKA IS AN UNDERAPPRECIATED FOCAL POINT OF global history. Known to Persian and Arab traders as Serendib, the island has long been a site of intensive cultural and material exchange, as well as a holy place—Islamic tradition holds that the biblical Adam arrived there after his expulsion from Eden. Assembling centuries of texts, this volume presents an array of sources from the Indian Ocean.

Serendipitous Translations gathers travelogues, literary works, commercial records, inscriptions, religious tracts, pilgrim manuals, and more—an unprecedented range of Muslim voices from Sri Lanka between the 1200s and 1990s. These works vividly document medieval pilgrimages, maritime mystics, diplomatic encounters, colonial-era commerce, and the bustling everyday affairs of a cosmopolitan Asian nexus. Expert translations bring Arabic, Malay, Turkish, Urdu, Dhivehi, Sinhala, Arabu-Tamil, and Tamil texts to readers of English for the first time. Editor Nile Green situates these texts in their Indian Ocean contexts by introducing the broad sweep of Sri Lanka's story. An invaluable collection, *Serendipitous Translations* is the most comprehensive anthology of primary sources ever assembled on Sri Lanka's thousand-year links to the Muslim world.

NILE GREEN

LOS ANGELES, CALIFORNIA

Green is a professor of history at UCLA. He is the author of many award-winning monographs, the editor of eight books, and the host of the podcast Akbar's Chamber: Experts Talk Islam.

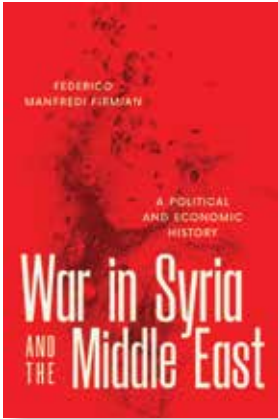
CONNECTED HISTORIES OF
THE MIDDLE EAST & THE
GLOBAL SOUTH, *Afshin Marashi*
& *Houri Berberian*, Editors

RELEASE DATE | **JANUARY**
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b&w maps

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A wide-ranging examination of the causes of war in Syria and the Middle East



War in Syria and the Middle East

A Political and Economic History

FEDERICO MANFREDI FIRMIAN

FEDERICO MANFREDI
FIRMIAN
PARIS, FRANCE

Firmian is a lecturer in Political Science at Sciences Po Paris, Associate Research Fellow at the Italian Institute for International Political Studies (ISPI), and Research Fellow at the Modern War Institute at West Point.

RELEASE DATE | **APRIL**
6 x 9 inches, 288 pages, 1 map

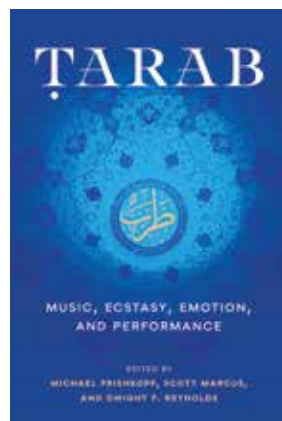
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hardcover

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e-book

IN *WAR IN SYRIA AND THE MIDDLE EAST*, FEDERICO MANFREDI Firmian uses historical, political, and economic lenses to examine how Syria's civil war is part of a broad pattern of social breakdown increasingly prevalent across the Arab and Islamic worlds. This expansive book argues that many conflicts across the Middle East today are rooted in fundamental ideological divides that originated with European imperialism. In Syria, the iniquities of French rule gave way to the radicalism of the Arab Socialist Ba'th Party, which promised to dismantle imperial legacies and capitalist logics through nationalizations, land redistribution, and central planning.

Ba'thist Syria, however, ultimately failed to provide a viable alternative to capitalism. In fact, its failures, and the failures of other revolutionary regimes of socialist inspiration, provided an opening for armed Islamist movements to challenge both secular authoritarian rule and US foreign policies—ultimately leading to civil war. Combining a multidisciplinary approach with fieldwork, *War in Syria and the Middle East* argues for a global perspective on a pressing, ongoing conflict.

*Historical and ethnographic perspectives
on ṭarab (musical emotion) across the
Middle East*



Ṭarab

Music, Ecstasy, Emotion, and Performance

EDITED BY MICHAEL FRISHKOPF, SCOTT MARCUS, AND
DWIGHT REYNOLDS

IN ARAB CULTURE, AT THE INEFFABLE POINT WHERE MUSIC meets emotion, lies ṭarab. Often glossed as the ecstasy experienced and expressed when performing or listening to singing, instrumental works, and recitations of poetry, ṭarab is both a practice and an orienting concept central to musical aesthetics and spirituality characteristic of Middle Eastern cultures.

Gathering fifteen essays by scholars of music, affect, literature, religion, and education, *Ṭarab* extends the study of ṭarab historically, geographically, and sociologically. Historical essays explore ṭarab's role in the medieval Middle East and the Ottoman Empire. Turning to the modern era, authors examine ṭarab and related concepts in Egypt, Albania, and Iraq, and among Turkish Roma and Lebanese Maronite Christians. The contributors also address contemporary practitioners and the intersections of ṭarab and maqam, belly dancing, music streaming, and university music ensembles. Situating this unique cultural concept in a global context, these studies enrich the story of ṭarab and provide new insight into music's powerful emotional appeal.

MICHAEL FRISHKOPF
ALBERTA, CANADA

Frishkopf is a professor of music at the University of Alberta. He is the coeditor of Resisting the Dehumanization of Refugees, Music, Sound, and Architecture in Islam, and Music and Media in the Arab World.

SCOTT MARCUS
SANTA BARBARA, CALIFORNIA

Marcus is a professor of music (ethnomusicology) at the University of California, Santa Barbara. He is the author of Music in Egypt and coeditor of The Garland Encyclopedia of World Music, Volume 6, The Middle East.

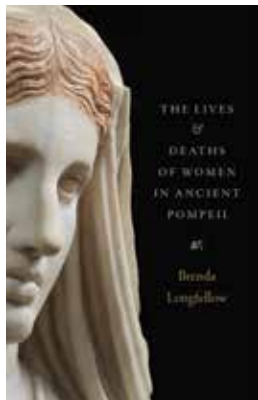
DWIGHT REYNOLDS
SANTA BARBARA, CALIFORNIA
Reynolds is a Distinguished Professor of Arabic Language and Literature at the University of California, Santa Barbara.

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6 x 9 inches, 296 pages, 25 b&w
photos

A study of women's lives in the public sphere of the ancient city of Pompeii



The Lives and Deaths of Women in Ancient Pompeii

BRENDA LONGFELLOW

BRENDA LONGFELLOW
IOWA CITY, IOWA

Longfellow is in the School of Art and Art History at the University of Iowa, where she is the Roger A. Hornsby Associate Professor in the Classics. She is the author of Roman Imperialism and Civic Patronage: Form, Meaning, and Ideology in Monumental Fountain Complexes, and the coeditor of Women's Lives, Women's Voices: Roman Material Culture and Female Agency in the Bay of Naples.

ASHLEY AND PETER LARKIN
ENDOWMENT IN GREEK AND
ROMAN CULTURE

RELEASE DATE | JULY
7 x 10 inches, 304 pages, 78 b&w
illustrations, 16 color photos, 11
maps

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POMPEII'S WELL-PRESERVED REMAINS PROVIDE A UNIQUE opportunity for the close study of ancient lives. Drawing on statues, inscriptions, graffiti, wall paintings, and the architecture of tombs, sanctuaries, houses, and public spaces, *The Lives and Deaths of Women in Ancient Pompeii* examines the public lives of women in Pompeii. Art historian Brenda Longfellow explores how historical women of all social backgrounds acted in public and exerted agency on behalf of themselves and others, ultimately finding that female initiatives in Pompeii were not only accepted but desired by the community to a greater extent than has previously been recognized.

Longfellow centers her study on a few key women—including the city's most notable female patron, Eumachia—and uses them to examine female roles in postmortem commemorations, civic patronage and benefactions, commerce, the priesthood, and the home. By following these individuals, Longfellow examines women's lives in Pompeii in both abstract and concrete ways, allowing readers to better understand their importance to the city and society. The result is a groundbreaking book that foregrounds the agency of women in everyday Pompeii.

How West Texas business and culture created the modern conservative movement in the United States

COVER TO COME

The Conservative Frontier

Texas and the Origins of the New Right

BY JEFF ROCHE

MUCH OF WHAT WE UNDERSTAND AS MODERN AMERICAN political conservatism was born in West Texas, where today it predominates. How did the people of such a vast region—larger than New England and encompassing big cities like Lubbock and Amarillo, as well as tiny towns from Anson to Dalhart—develop such a uniform political culture? And why and how did it go national?

Jeff Roche finds answers in the history of what he calls cowboy conservatism. Political power players matter in this story, but so do football coaches, newspaper editors, and a breakfast cereal tycoon who founded a capitalist utopia. *The Conservative Frontier* follows these and other figures as they promoted an ideology grounded in the entrepreneurial and proto-libertarian attitudes of nineteenth-century Texas ranchers, including a fierce devotion to both individualism and small-town notions of community responsibility. This political sensibility was in turn popularized by its association with the mythology and iconography of the cowboy as imagined in twentieth-century mass media. By the 1970s and the rise of Ronald Reagan, Roche shows, it was clear that the cowboy conservatism of West Texas had set the stage for the emergence of the New Right—the more professionalized and tech-savvy operation that dominated national conservative politics for the next quarter century.

JEFF ROCHE
WOOSTER, OHIO

Roche is a professor of American history at the College of Wooster in Wooster, Ohio. He is the author and editor of several books and essays on American politics and the conservative movement including Restructured Resistance, The Conservative Sixties, and The Political Culture of the New West.

CLIFTON AND SHIRLEY
CALDWELL TEXAS HERITAGE
ENDOWMENT

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COVER TO COME

A Texas civil rights icon recounts his lifelong fight for equality while building a grassroots organization and a movement for justice

The Texas Civil Rights Project

How We Built a Social Justice Movement

BY JIM HARRINGTON

JIM HARRINGTON
AUSTIN, TEXAS

Harrington founded the Texas Civil Rights Project and served as its director from 1990 to 2015. Previously, he led the South Texas Project, served as the Texas Civil Liberties Union's lawyer, taught at the University of Texas at Austin School of Law, and was César Chávez's Texas attorney.

JESS AND BETTY JO HAY
ENDOWMENT

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JIM HARRINGTON ARRIVED IN SOUTH TEXAS IN 1973, READY to file class action lawsuits and “save the world.” Over the following fifty years, he built one of Texas’s key civil rights organizations and played an essential role in many of its greatest victories.

Harrington takes readers on his journey from a Midwest seminary to a United Farm Workers office in the Rio Grande Valley and on to founding the Texas Civil Rights Project. He fought for the rights of a wide range of Texans, bringing justice to victims of police brutality, injured farmworkers, silenced students, and people with disabilities excluded from full participation in society, building a movement for social justice, and a family, along the way. These major gains were tempered by heartbreaking losses, and Harrington recounts the difficult work of persevering in the face of injustice.

Framed by a foreword from Judge Lora Livingston and an afterword by Congressman Greg Casar, *The Texas Civil Rights Project* is at once a history of the struggle for equality over the last fifty years, a celebration of the individuals and grassroots organizations who fought hard to improve the lives of others, and a memoir of a singular force who pushed the Texas justice system to live up to its ideals.

A richly detailed history of daily life for colonial Spanish soldiers surviving on the eighteenth-century Texas Gulf Coast

COVER TO COME

Wrangling Pelicans

Military Life in Texas Presidios

BY TIM SEITER

IN 1775, SPANISH KING CARLOS III ORDERED THE CAPTURE of American pelicans for his wildlife park in Madrid. The command went to the only Spanish fort on the Texas coast—Presidio Nuestra Señora de Loreto de la Bahía in present-day Goliad. But the overworked soldiers stationed at the fort had little interest indulging a king an ocean away. Their days were consumed with guarding their community against powerful Indigenous peoples and managing the demands of frontier life. The royal order went ignored.

Wrangling Pelicans brings to life the world of Presidio La Bahía's Hispano soldiers, whose duties ranged from heated warfare to high-stakes diplomacy, while their leisure pursuits included courtship, card playing, and cockfighting. It highlights the lives of presidio women and reveals the ways the Spanish legal system was used by and against the soldiers as they continually negotiated their roles within the empire and their community. Although they were agents of the Spanish crown, soldiers at times defied their king and even their captain as they found ways to assert their autonomy. Offering a fresh perspective on colonial Texas, *Wrangling Pelicans* recreates the complexities of life at the empire's edge, where survival mattered more than royal decrees.

TIM SEITER
TYLER, TEXAS

Seiter is an assistant professor of history at the University of Texas at Tyler.

CHARLES N. PROTHRO TEXANA
ENDOWMENT

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